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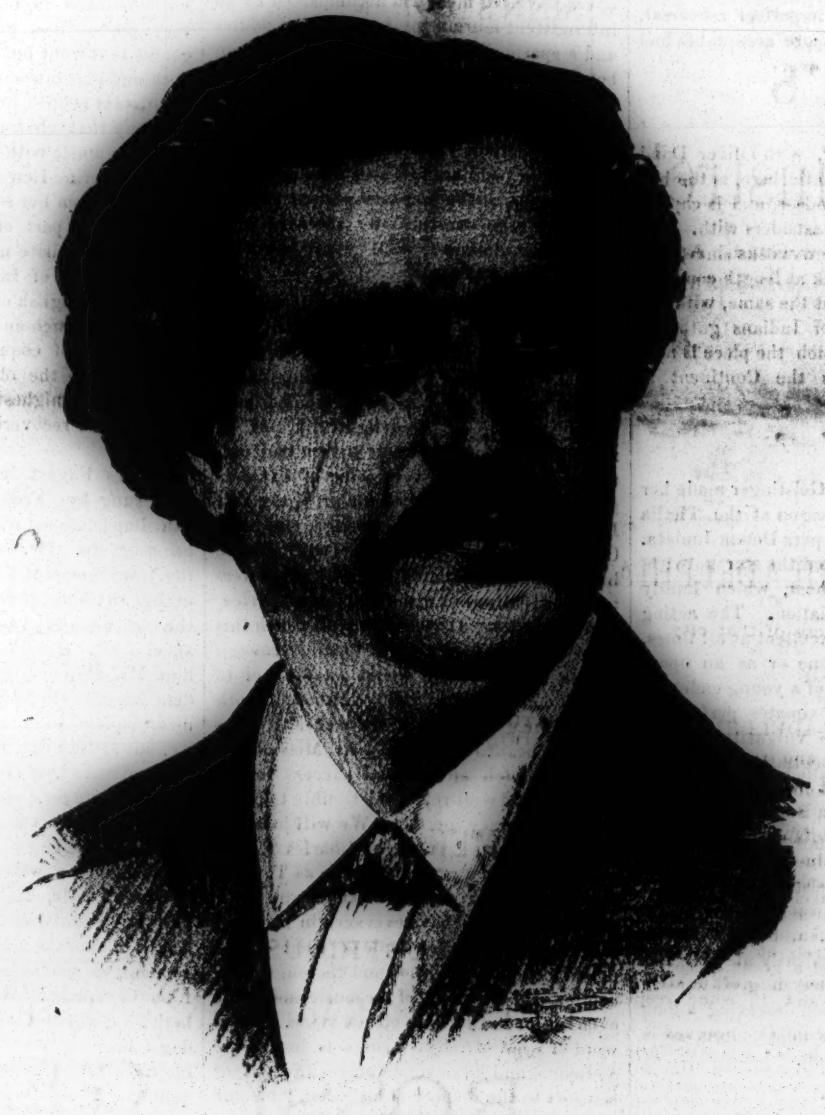

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At the Theatres.

The Union Square Theatre was filled with a fashionable and sweltering audience on Tuesday night to welcome Genevieve Ward in Forget-Me-Not. There were many present who had previously seen the performance at the Fifth Avenue, and were surprised at the vast improvement in Miss Ward's portraiture of the crafty and iron-willed adventuress, Stephenie. She displayed more consistency throughout, and imparted to her scenes more strength, more zest, and infinitely more brilliancy. On the whole, her performance is so greatly improved that it is a pleasure for THE MIRROR to chronicle the fact. We failed to see much improvement, however, in Frank Clements' Sir Horace Welby. Some of his scenes with Stephanie—particularly the quiet ones—were quite acceptable and effectively given; but in his declamatory efforts, and in the display of intense passion, he overstrains his points and fails to secure approbation. It is hard to alter one's natural method of speech, we know, but sometimes a little effort accomplishes wonders. Mr. Clements' hard English enunciation is an objection, and will always prove an obstacle to his success in this country, if he does not attempt to modify it.

The Alice Verney of Agnes Barnett, while it does not compare with that of her predecessor, was very acceptable. The lady is just from England, and has been sensibly affected by our climate, and was not seen at her best. Still we could see she was not an experienced actress, but possesses decided dramatic ability which careful training will develop. The Mrs. Foley of Bella Cuthbert contained many good and some weak points; the latter will become obscured as she becomes familiar with our audiences. William Farren, Jr., as Prince Malleotti, did not infuse that French polish into his part that characterized the performance of the gentleman who essayed it at the Fifth Avenue, still it was a good performance. The Barrato of George Wessels, next to that of Stephenie, was the most pronounced and artistic rendering in the piece, barring a tendency toward the melodramatic, which he will doubtless overcome. After a few more representations his delineation of the revengeful Corsican will find absolute favor with our audiences. The piece was handsomely mounted, and the stage setting tasteful and elaborate. The magnificent costumes worn by Miss Ward were designed by Worth last Summer, during her stay at Wildbad, under the pines of the Black Forest, and are combinations worthy the talent of the artist and the taste of the wearer. As a matter of interest to our lady readers, we describe them. The first is a black Spanish lace, falling in clouds over black satin, with a petticoat of majenta satin, embroidered in steel and jet. Jewelry of steel and jet is worn with this costume. The second costume is a superb green satin court train, with knots and loops of black watered ribbon edged with jet tags. The petticoat is of corded light blue satin, adorned with Irish point a foot and a half wide. A messy fringe of green chenille finishes the sides of the petticoat. The Henrietta Maria basque is trimmed with ribbon to match the skirt, slashed sleeves over the blouse, and vest of blue satin. Turquoise jewelry is worn with this costume. The third costume is a velvet finished satin of steel gray, with ostrich feathers in embossed brown velvet court train. Petticoat of old gold satin, laid in pleats with gold passamenterie between each pleat, and across the front. Decolette waist of two shades of brown velvet, with vest and sleeves of old gold satin. With this costume garnets and shell ornaments are worn, and a magnificent fan of light shell and feathers of the golden pheasant carried. A hat worn with the Spanish green satin costume is of chip, adorned with two superb plumes of turquoise blue, the rolling brim faced with black plush. The details of these costumes have been carefully considered, and the result is, each costume is harmonious and artistic.

* * *

The initial entertainment of the mid-week matinees at Daly's Theatre took place yesterday afternoon in presence of a large audience. The piece was an emotional one in three acts, "for the first time in America," entitled Raven's Daughter, a mythological patronymic which has served sixteen years in a Hindoo blade into the whom he suspected was on terms with his wife not compatible with popular ideas of propriety). The piece has a fundamental object of some kind, but as the *denouement* is transparent almost in the first act, one can leave the theatre after it and surmise the crowning propinquity in the succeeding acts of virtue, vice, self-sacrifice, tears, atonement, reconciliation, and superlative happiness. We sat the piece through, and confess to disappointment in its strength. True, there are some startling situations in it, several melodramatic incidents, a good deal of redundant language, and any quantity of heart tearing exclamations, such as "Me c-h-eild!" "Me deaughter!" "Me fawther!" and "Can I believe me senses—me cheild's picture!" and "Heavens! her feace!" etc. We cannot give a synopsis of the plot without usurping much valuable space; suffice to say, that it is not without its good points, and if it had been more perfectly played would have made more of an impression.

The central character was supposed to have been that of Gabrielle Rosse (Agnes Leonard), the convict's daughter, but it was relegated to subordinacy by its feeble delineation. There may have been causes for this which the spectator could not detect, but critically judging of the lady's capacity as an actress from her portrayal of this character, we should say she needs much instruction and considerable *practical* experience before she may ever hope to scintillate as an emotional star. Harry M. Pitt did himself credit as the convict, though in his exuberance to make a good impression on his first appearance at this theatre, he overstepped at times the idiosyncracies of his part and lapsed into immoderation. John Drew was completely out of his element as a lover. He neither looked nor acted the character to any degree of acceptance. In fact, one or two of his rhapsodical scenes caused an audible titter to run through the audience. The best played character in the piece was by the lady who personated the guilty mother, but whose name, from some peculiar freak of the printer or writer of the play-bill, was omitted. The other characters were tolerably well distributed. The piece gave evidence of imperfect rehearsal, and might have been more acceptable had the cast been a different one.

* * *

Across the Continent, with Oliver Doud Byron as the melodramatic hero, is the bill for the week at the Windsor, and is capital pabulum to catch the eastsiders with. We reviewed the piece a few weeks since, and it is unnecessary to speak at length concerning it. The cast is about the same, with the addition of a number of Indians gathered from the locality in which the piece is now being played. Across the Continent is drawing good houses.

* * *

Tuesday night Marie Geistinger made her first appearance this season at the Thalia Theatre in Von Suppe's opera Donna Juniata. A crowded house greeted the star notwithstanding the terrible heat, which loudly applauded their appreciation. The acting of Mme. Geistinger is excellent at all times, whether as a tragedienne or as an opera bouffe artist. The part of a young cadet, as presented by her, approximates perfection. She never descends to vulgarity, but is bright, graceful, and essentially comic. She is possessed of a sweet voice, which she skilfully uses, but which is not particularly powerful. The opera contains many catchy airs. There is a comic duet, several pretty arias for Rene (Mme. Geistinger), and a delicious chorus of conspirators. The tenor, Herr Wild, is excellent, and Herr Muller and Herr Link were comically absurd. The orchestra and chorus were in good accord, which is a consummation deserving a long credit mark. Donna Juniata deserves a long and successful season.

* * *

Tony Pastor's great company gave their excellent performance Tuesday night at the Grand Opera House. A large audience welcomed Tony back and gave him and his troupe a regular "bumper." The organization is materially the same as that mentioned last in these columns. They give the best variety performance we have seen in some time.

* * *

Edwin Booth begins at Booth's Monday night, opening in Richelieu. Bulwer's play will be repeated Wednesday and Saturday; Wednesday and Thursday, Macbeth; Friday night Mr. Booth will play Othello and Saturday afternoon Iago. The engagement of our great tragedian will be a brilliant triumph.

* * *

The Mascotte is still doing well at the Bijou.—On Wednesday next a matinee of Forget-Me-Not will be given at the Square for the Michigan sufferers. A noble charity.—McKee Rankin and his stout wife play the bastardized William and Susan for the last time here Saturday afternoon. Saturday night Joaquin Miller's '49 will be led to the sacrifice.—The Major is marshalling big audiences at the resplendent new Theatre Comique.—This is the last week of Favart. Next Monday Barrett steps to the front at the Fifth Avenue as Richelieu.—The San Franciscos are giving an entertainment that defies heat and staid sobriety.

The Musical Mirror.

The only real true success of the musical season so far is the admirable production of Patience at the Standard Theatre, which is a model of good singing, good acting, and good orchestral accompaniment. As a composition, Patience is superior to both Pinafore and the Pirates of Penzance, being better constructed, higher in general tone and conception, and less hornpipish than either. True, Mr. Sullivan cannot write an operatic scena. His efforts in that direction, even viewed in the light of burlesque, are stale, flat and unprofitable, and the *aria d'entrata* of Patience would be much better left out; it is weak in form, poor in melodial character, and too difficult for the average opera bouffe vocalist. With that single exception all the rest of the music is charming. Flowing as regards theme, rich as regards harmony, and characteristic as regards adaptation to the subject of the play. We should like to express our opinion on the overture, as, judging from such scraps as we could hear of it, there is good music therein; but as our only impression is that of a canto fermo, or leading subject consisting of a recitative *stentando*. "Opera books for sale!" Full score of the opera vociferated by a semi-chorus of shrill-voiced boys, and an antiphon of crack-voiced men, and accompanied by an intermittent murmuring as of distant fiddles and a spasmodic grunt of occasional trombones, we are forced to reserve our opinion till the vocalists in front learn to rival those behind, a consummation most devoutly to be wished. Seriously, why will managers permit a lot of peddlers to disturb the audience, and ruin one of the most important parts of an opera—the overture—for the sake of a few paltry dollars? Sell your books in silence, or not at all.

The stars of the present giving forth of Patience are, beyond the question of a doubt, Augusta Roche as the Lady Jane, and J. H. Ryley as Bunthorne. Miss Roche possesses a rich, well-trained contralto voice; sings delightfully, is of majestic presence, and acts with a true naturalness that is the very acme of extravaganza. She plays Lady Jane precisely as if Lady Jane were a real personage, and not a Gilbertian myth. Her song with double bass obligato is not only the pink of perfection comically, but also the pink of perfection musically. It would be well worth this clever young lady's while to study enough of the instrument as would enable her to play the obligato in reality, although sooth to say, the gentleman in the orchestra plays it most beautifully. Still, as Miss Roche has made such an especial success in the part, it would well repay the trouble to make the performance perfect. We will instance the enthusiasm created by Charles Fisher when he plays a real violin solo as T. Mr. Ryley is by far the best singer and actor of bouffe parts we have ever seen in English. His singing is an example of what can be done by clear enunciation and thorough, conception of the meaning of the music and words even without a particle of real voice. Not a word of what Mr. Ryley sings is lost to the audience, and he never sacrifices the wit of the part to the display of his voice, "as some of your singers do." Mr. Carleton looks very handsome and sings well as Cal Calverley, but we cannot call him an actor in the true sense of the word; he is what may be termed a "Count Arnheim" kind of actor. Still he did his best to patter his words, and succeeded in a measure. Mr. Cadwallader, as the Duke, showed a pretty little voice—a *tenorino*, as the Italians call it—and did very nicely indeed. Miss Alice Burville, as the Lady Angela, sang nicely also, as did Miss Rose Chapelle, as Lady Saphir. Miss Carrie Burton looked very pretty as Patience, and sang well when she did not attempt to force her voice; when she did, the result was not gratifying—the part, however, is the most ungrateful one in the opera.

James Barton is so utterly out of place as Grosvenor that we are at a loss how to write concerning his most curious performance. He has no voice; he has no ear; he cannot act; he cannot sing. What does he do, then, in opera bouffe? He spoils it. It is only another instance of the occasional insanity of managers that he should have been permitted to attempt the part at all, and the sooner he is superseded by some one with at least a few of the requisites of the part the better for his own reputation and the success of the opera.

The chorus is remarkably steady and good, both as regards the male and female constituents, and the band is a model exemplar to the other heterogeneous assemblages thrown together under that much abused title in other theatres. Mr. Halfon, the conductor, is entitled to the highest praise. The instrumentation is very good, especially the bassoon with violoncello pizzicato, answered by the hautboy with violins, also pizzicato, and the lovely effects of the horns and flutes, which reminds one of the scoring of Gluck or Mozart. The horns, indeed, are used with excellent taste all through, and Mr. Sullivan never forgets that the music is the first consideration, and never insults our ears by vulgar nigger band gags with his wind instruments, as is a most common and abominable practice with ordinary musicians. Mr. Sullivan gets his comic effects by comic ideas, not by musical buffoonery.

An excellent composition is the sextette, "I hear the soft note of the echoing voice"—andante con moto—in G major. It is a pure and delightful specimen of the old English and Italian madrigal school, which, in our poor mind, is the richest form of vocal writing. The comic duet between Jane and Bunthorne is also a composition worthy of any of the composers of the old Italian opera bouffe. Not even Cimarosa could excel it in pure musical fun. The concerted finales are admirably made, showing in every phrase that contrapuntal groundwork so characteristic of Arthur Sullivan, who, though his genius may occasionally flag, yet never writes bad music.

* * *

The music of Mme. Favart is light, very light, not to say frothy. It is La Grande Duchesse fallen into senectitude. Its sparkle is as the secondary effervescence of flat champagne when one stirs it up with a crust, and its liveliness is but the garrulous babble of dotage. It was the "shakings of the bag" of Offenbach's genius, and like most other efforts of men in decadence, especially if that decadence be accelerated by self-indulgence and riotous living, is watery in consistence, and lacking in flavor and strength. Some men have preserved their mental powers almost in the very shadow of the Lych-gate—Lord Lytton, for example, whose later works far outshine the crude melodramatic outcomings of his early efforts, but Offenbach is not one of these. Never very profound—a genius, certainly, but a genius that went but little below the surface of things—his music of the later days is but the distant echo of the brilliant, if superficial harmony that charmed our ears of yore. In fact, it is music with one foot in the grave. Miss Catherine Lewis, who has sufficiently recovered from her severe illness to be able to resume her part of Mme. Favart, acted with that exquisite neatness of humor and expressiveness of fun that makes her the "Judie" of English comic opera. Her singing of "I am such an artless thing" was the embodiment of coquettish pleasantry, and her scene as the old woman revealed an actress of the highest order. Her voice is not yet quite recovered, but she sings charmingly.

Charles Favart is admirably acted and well sung by Frederick Leslie, an English importation, who does credit to his bringing up. Mr. Leslie is a good actor in the truest sense of the word, and is immeasurably the best and most salient feature in the cast, after Miss Lewis' excellent performance. Mr. Howson is, as we all know him, Mr. Howson, funny, but with an evident intention to be funny. Admirably made up and quaint almost to the verge of absurdity, but artistic in all things nevertheless.

Mr. Armand, as Hector, is intensely bad as a tenor singer, and only middling as an actor; his voice is weak, strained and out of tune—in fact, he can only be called a tenor as a baronet's wife is styled a lady—by courtesy! Mr. Hamilton is blatant and bullying as Cotignac, and has an unpleasant knack of appealing to the audience at every moment, as who should say, "Look at me! I am Sir Oracle! When I sing let no dog bark!"—as in fact there is no need of any dog's barking while Mr. Hamilton sings, his vocalization being mainly of the canine quality. Miss Marie Jansen makes a very good Suzanne; sings nicely, with a sweet, pure little voice; looks pretty, and acts naturally. She will do. The chorus is unsteady and the band somewhat wandering. The conductor should exercise his preternaturally long baton about the heads and shoulders of his subordinates on the stage and in the orchestra, even at the risk of actions for battery. In some cases it is not sufficient to beat the time; you must beat the performers also.

* * *

The Phemale Philharmonic (*sic*) at Koster and Bial's is a phemale phraud so far as musical effect goes. There is a great display of white jaconet (we believe that is the right term) bound about the knees, with tricolored bandages suggestive of barber's poles, and surmounted by wan and osseous visages suggestive of death's heads, and each pile of jaconet bears in its bony fingers a fiddle, but from that fiddle comes no sound of fiddling, and each fiddleress has a fiddler beside her who does all the real fiddling while the pile of Jacourt does the ornamental (?) flourishes of the bow. By the way, how thoroughly contemptible a man looks when he is playing second fiddle to a woman! Mlle. Julie de Bertrand, upholstered in a fearful and wonderful manner like unto an Eastlake couch of the middle ages, went through a clever pantomimic performance which she probably calls conducting the band, but which, although admirably adapted to display her shapely arms and limp waist, has no appreciable influence over the fair fiddlers and their male supporters. Mlle. de Bertrand likewise performs upon the violin herself, and thus additionally shows the beauty of her arms, the limpness of her waist and the sinuous movements of her figure. She smiles, too, most fascinatingly upon her critics, thereby converting them, for the nonce, into admirers. But from a violinistic point of view—well, Mlle. de Bertrand is a woman and a pretty woman, so the least said the better. The Rainer family are superb in the particular line followed by them. The bass has a perfectly superb voice which rolls forth like an organ pipe of the longest and deepest—a volume of sound; the Jœdler is a wonder of vocal gymnastics. One of the girls is sweetly pretty, and plays the zither charmingly. The concerted singing is wild but harmonious, and the effect altogether is so novel and strange that it is like the smell of the heather borne on the mountain breeze.

* * *

The Emma Abbott Opera company begin a two weeks' engagement at the Grand Opera House on Monday, Oct. 3. Their repertoire for the first week will be Fra Diavolo Monday and Wednesday, Martha Tuesday, Olivette Wednesday matinee and Thursday night, Lucia Friday, Maritana Saturday matinee, and Bohemian Girl Saturday night. The company this season includes Miss Abbott, Julie Rosewald, Pauline Maurel, William Castle, Valentine Fabrini, Alonzo Stoddard, George Conly and largely augmented chorus and orchestra under the direction of Sig. Tomasi, together with new costumes and effective scenery.

* * *

CHAT.—Pond and Bachert have engaged Signor Tagliapetra for the Kellogg Concert company. Adolph Glose has also been secured as accompanist.—Emma S. Howe, the soprano of Plymouth Church, has been engaged by the New York Philharmonic Society.—The Weber Quintette Club of Boston will open their season at Brooklyn Oct. 11.—The New England Opera company, under the management of O. E. Skiff, opens in Providence, R. I., Sept. 29. The company will present the Mascotte, Patience and Pinafore.—Alta Pease, the contralto engaged for the Kellogg Concert company, is experiencing some difficulty in getting away from Boston. The church in which she has been singing refuses to release her from her contract, while, on the other hand, Major Pond refuses to allow her to cancel the contract with him.—Geo. Werrenrath, the tenor, will give musical recitals at Chickering Hall during the Winter.—Clara Louise Kellogg begins her musical season at the Worcester Festival on the 29th inst. She will then make the circuit of Massachusetts, singing throughout that State till the latter part of October. Miss Kellogg's concerts will be given every other night.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABORS LOST.

A CORRECTION FROM MR. BARTON.

NEW YORK, Sept. 22.

EDITOR NEW YORK MIRROR:

MY DEAR SIR: Allow me to correct a statement in your paper of to-day to the effect that "Mr. Barton, on hearing of the death of the late President, called a meeting of the managers." etc., etc. The facts are as follows: While standing in the green-room, immediately after the closing of the performance, in the midst of the confusion arising from the reception of the sad news, and consequent ignorance of the large number of people in the cast as to what they would be required to do on the following day, Mr. Comley, and Mr. Andrews, and Mr. McCaull, and several others whom I have forgotten, came to me and said that they proposed calling such meeting. I expressed myself satisfied with whatever they did, and proceeded to attend to my own business, which is more behind the curtain than in front of the house.

I might add that, as we were the only theatre still open when the news was received, that it was quite natural for them to suppose that other managers had scattered to their different homes, and it was quite impossible for them to know that similar steps had been taken by others of more prominence, from whom it should naturally come. What I object to in the short article in your paper is the insinuation that I, as a young manager, pushed myself into too great a prominence in the matter. I left the matter in the hands of others and went home to the rest which I very much required. Very respectfully,

Yours, in haste,

JAMES BARTON.

THE sapient critic of the *Times* says "acting which reveals the artist is most natural." Humph! He might have added: "Criticism which reveals the critic is most rare."

OF London green-rooms; the brightest anecdotes about the principal actors and dramatic authors; and the liveliest criticisms and comments on passing events. With this modest introduction we await Mr. Paul's return home and the correspondence that will follow.

WE predict for Mr. Booth a magnificent reception next Monday night. His appearance after an absence of a year and a half, during which he won fresh laurels abroad, will make the occasion more than ordinarily interesting.

PATIENCE having scored a genuine success, the booksellers have ordered a large supply of Oscar Wilde's poems. The weird rot has reached a second edition in England.

Pen and Pencil.

Some weeks ago the skillful Sydney Rosenfeld tuned up his responsive lyre for the benefit of THE MIRROR, and in a clever verse gave away Mr. W. S. Gilbert's recipe for manufacturing libretti. This *expose* was put in Gilbert's own mouth by the cunning poetaster, and was all the better for this reason. The *finale* ran through my mind as a perpetual accompaniment to the words of Patience at the Standard last Thursday night—

Consult your Thesaurus, your Gazeteer, Botany,
"Fictional Names" and "Men of the Time;"
Repair to your library shelves (if you've got any)
And cull the best names for remarkable Rhyme;
And surely "in petto,"
The cleverest libretto
That ever yet Sullivan's quavers made gay,
There will be,
You'll see,
To a T!
Now go and out-rhyme me! I've given it away!

Though Sydney, up to this interesting period of his career as a made to-order playwright hasn't struck the keynote of fame

Aesthetic, Lymphatic Estatic
Mr Henderson.

and fortune as Gilbert has, why isn't the above verse quite as good as this one of the British author, culled from his latest attempt,

If you want a receipt for this soldier-like paragon,
Get at the wealth of the Czar (if you can);
The family pride of a Spaniard from Arragon;
Force of Mephisto pronouncing a ban;
A smack of Lord Waterford, reckless and rollicky,
Swagger of Roderick heading his clan;
The keen penetration of Paddington Pollaky,
Grace of an Odolisque on a divan.

Put the verse of Rosenfeld and that of Gilbert in a hat, shake 'em up and ten to one you wouldn't know the difference between the original and the parody—except that Rosnfeld wouldn't make use of such a vulgarism as "receipt" in speaking of a recipe.

The Aesthetic Apostle
Oscar Wilde

But stop! My business is not to compare the shoddy of an accepted author with the talents of an unaccepted ditto, but to tell you something about Patience and the people concerned in its representation. The music I shall have nothing to do with—our musical critic will take care of Sullivan's department, and no doubt he will not be too justly just, but just just enough to suit the requirements of the occasion. As for myself, without going deeper into the matter, the music did not tickle my auricular. Perhaps Sullivan meant it to be in keeping with the subject under treatment, and mildly burlesqued the æsthetic worship in his notes and quavers, but a service at St. Stephen's or Trinity would be quite as pleasing to the visitor in quest of tuneful pleasure. However this isn't my business, and my perception may not have been educated up to that mistry point of appreciation where harmony takes on the form of a litany or an *Ave Maria*.

Everybody will go and see Patience, out of deference to the composer and author—gentlemen who are held by the public in a profound respect born of Pinafore and fostered by The Pirates. But Gilbert and Sullivan will have to send us over something better than their last consignment if they would retain this fetish American admiration. The Pinafore was clever, The Pirates was tuneful, but Patience is the same old catch, dressed up in new clothes, propped

Bunthorne, the poet

into an upright position by a popular craze, and assured of a respectable success by magnificent stage management. Charley Harris, who has charge of this latter department, hasn't received an iota of the credit due him, because the press boys, offended at his shutting them out from the dress rehearsal of Madame Favart, made an agreement to shut him out from their notices. Harris doubtless had his own good reasons for conducting the Favart rehearsal privately, and compact or no compact he'll get his little praises sung by Pen and Pencil in *fortissimo* style. Without Charley, Patience would have been a weak fizzle, just as it has been in Boston, Baltimore, St. Louis, and the other places where the opera was done without the assistance of his invaluable directions on the stage. The groupings, tableaux, and the business are perfection, and D'Oyly Carte and Manager Henderson may thank their lucky stars for having the invaluable aid of such a master of stage management as Harris. Speaking of Henderson reminds me that he has caught the infection which Gilbert satirizes, and has draped the Standard boxes with prim curtains of a distinctly azure utterly ethereal too too

Lady Jane

blue. About the hundredth night of Patience—if the piece goes on so long—we'll see the beauteous manager arrayed like Jane's ideal in "cobwebby grey velvet, with a tender bloom like cold gravy, which made Florentine, fourteenth century, trimmed with Venetian leather and Spanish altar lace" will make Pencil's fanciful figure a reality in truth. Mr. Henderson was æsthetic—that is, simple and primeval to a degree—even in the disposal of seats for his opening night. He sent the weekly papers one seat apiece. This might easily have been mistaken for economy, but it wasn't. It made the weekly critics yearn intensely for something—probably to curse the economically æsthetic manager for what they were pleased to term his "parsimony." They were all wrong. Henderson is not parsimonious—he is merely initiating himself into the ways of manipulating an æsthetic opera by Gilbert and Sullivan.

Although Oscar Wilde and his intense following have received more newspaper notoriety than their foolishness entitles them to, yet it is doubtful if one-third of the theatre-going public really understands what æstheticism is. Pencil and yours humbly will elucidate for the benefit of the uninformed in this article, and I will commence with a brief illustration. Steele Mackaye is an æsthete, pure and simple. Oscar Wilde is an æsthete abnormally developed. Mackaye is a lover of the abstract in art and science, particularly art. Wilde

Really 'intense'

is a dreamer fretting out a bilious life, sighing for the unattainable. Mackaye is like the astronomer who, in the interests of science, discovers the mysterious formation of the moon; Wilde is like the little boy who cries himself sick because he can't get it. Mackaye is a theorizer whose ideas are of value to practical men; Wilde is an excrescence who makes himself ridiculous to amuse sensible people. The truth probably is that Oscar is a very commonplace young

Beauty and Cast-iron acting

man by nature, who recognizes the stable qualities of good ham and-eggs and porter in private, but who publicly feeds on parrots' bills, drinks elder-berry wine and listlessly poses in the absurd atmosphere with which he has surrounded himself. A ripe cabbage has greater charms for this gentleman than lillies and daffodils, and in Bunthorne is presented his prototype but lightly caricatured. True æstheticism is something to be fostered; the silly nonsense which has attacked a certain circle of London society is but a counterfeit which would nauseate

A Captain of Dragoons

if it did not amuse. Thank Heaven! The free air of our small island is not polluted with the presence of many Bunthornes or Grosvenors, and their worshippers. The principal evil now that has taken hold of New York society is the rage for big hats. This folly is so patent that any low-sized man visiting the theatre must assuredly have it forced uncomfortably upon him. If somebody will write a satirical tragedy, or a sarcastic opera leveled at this crying nuisance, he will be presented with blushing honors on application to me at this office. I would enter the field myself for the common weal, but at present writing I have not become sufficiently disgusted with this work for THE MIRROR, to pull up stakes and start out in the business of a tree-lance. But let me return to my muttons, which have patiently waited until my rambling reflections—weird, fleshly things—have been jotted down.

The only figure that stands out from the cast of Patience is J. H. Ryley. This actor's Sir Joseph Porter was good, his Major-General Stanley better, and his Bunthorne away ahead of both the other representations. Perhaps Ryley wouldn't stand out so much if he had any rivals among the male portion of the cast who could stand out too. He is like a Krupp gun in a peaceful country; an O'Donovan Rossa among a band of Comanches, or a printing press on the top of Pike's Peak. If I were familiar with the defunct tongues, I should remark he was *sui generis*—as I am ignorant of fully three-fifths of the languages with which the accom-

Patience
who practises self denial

plished Mary Ann, of comic ditty fame, was conversant, I shall not attempt to talk either Greek or Latin in this instance, but will content myself with saying in plain English that Ryley is the only actor in the party. His attitudes were models of the stained glass sort; his confession of being a sham was richly made; his lapses from the requirements of æstheticism to ordinary bread-and-butter deportment were extremely comical. A close examination failed to detect any singing voice in Ryley. He got through with Bunthorne's music somehow, but how he did it was a mystery to the majority. It is very simple. Ryley has two notes; one is a low note and the other is a high one. These two tones, like the two strings of a Chinese fidole, are made to answer for all the rest, and the spectacle is presented of the fleshly poet going through the opera on the strength of the two sounds which nature and art have given him. This is preciously monotonous, but we can forgive the lack of notes, remembering the excellence of Ryley's performance.

(Yes)—Real aestheticism is only acquired by total abstinence and penance.

Jane, the faithful, the devoted, the weird, fat female who wildly loves the irresponsive Bunthorne, is a capital character, well done by Augusta Roche, another English importation. She has sufficient obesity for the part—a qualification none of our native actresses will admit they possess—and stored up in her "rugged old bosom" Miss Roche has a keen perception of the humorous, which makes her acting truly intense. What could be funnier than to see this stalwart æsthete, this two hundred pounds of fun and fatty degeneration, fall upon the shoulder of a slender, rapturous maiden, exclaiming, "I am limp and I cling," and what could be more purely piteous than her appeal. "Do not dally too long, Reginald, for I am ripe, Reginald, and already I am decaying," after which "Jane, oh Jane! my pretty Ja-a-a-ne," accompanied herself on a violincello that may not have been ripe, but was certainly mellow.

"Really intense," is what Pencil appropriately dubbed the chorus of rapturous maidens, and his picture of one of them gives a faint idea of the etherially elevated, appreciatively artistic appearance they presented. This picture may have been intended for Alice Burville, Rose Chappelle, Jennie Stone, or any one of the twenty lovesick maidens who worship at the shrine of the arch pretender Bunthorne. The features are so transcendentally mystical that their identity is quite too much for my earthly comprehension. Pencil seems quite as much in the dark on this point as myself. The dresses of this rapturous female and her companions are archæological studies. Dr. Schliemann will make many discoveries by paying a visit to the Standard—some very pretty women thrown in. It's well worth the trouble, Doctor; seats, $1.50 (secured two weeks in advance), far less expensive and more satisfactory than unearthing the secrets of ancient Troy.

James Barton as the idyllic poet, Archibald Grosvenor, was sweet and beautiful—only this, and nothing more.

A Diaphanous Aesthete

Fair tresses man's imperial race ensnare,
And beauty draws us by a single hair.

But Barton's whole wig, ravishing as it undoubtedly is, will not draw a cent to the coffers of Manager Henderson. Beauty is a fine thing on the stage when a man can sing or act the least bit. Barton, nice fellow as he is, hasn't mastered the most trivial rudiments of his business. Without meaning to be ironical, I must say that good actors, like good swords, are not made out of cast iron. Barton can walk; he can move his arms; he can even speak his lines so that they can be heard without much effort, but tell me, oh, tell me! do these rare accomplishments make an actor? The amount of mental anguish this problem has brought the innocent critic probably will never be estimated.

It was really a relief to get an occasional dash of Heavy Dragoon in top boots and scarlet uniform. The Captain of Dragoons and his company are introduced like a healthful Seidlitz powder here and there

At the Refreshment Bar—

when the æsthetes and their nonsense have made the audience slightly ill. The liveliness of William Carleton, as the Captain, is extremely refreshing, and he is fortunate enough to have the best song of the opera fall to his lot, and he is handsome enough to take captive every housemaid and servant girl in the city. The Thirty-third street letter carrier will have a big daily delivery at the Standard stage door during the run of Patience if Carleton remains in the cast. Never mind, William. You're a deuced clevah singer, and I like you. This panegoric confession should alleviate the pangs of the colicky correspondence before mentioned.

Patience herself should be a sweet little maid, of the sort that trips around the meadows without leaving foot-prints on the grass, wears Dolly Varden tuck-ups, and is altogether a very unreal and impossible young thing. Carrie Burton scarcely fills this description. She wears the tuck-up, 'tis true, but I shouldn't care to trust my favorite corn under her substantial foot, and her sweetness is of the superficial description—the nickel-plated type, which shows it won't wear when ballet girls get in the way, or subordinates attract attention away from her. Her articulation is indistinct, and her voice—well, I'll let that pass. As the central figure of an opera Patience should receive better treatment than Miss Burton gives the role.

Strolling into the smoking room after the performance finished, for a whiff of cigarette and a glass of ale, Pencil pointed out an individual in evening toggery, leaning in a peculiar attitude against the bar.

"What is that?" I asked.

"One who's got the 'too-too-toos' already," replied my *fidus Achilles*. "Let's perambulate."

We promenaded forthwith. PEN.

—Elliott Barnes' play, Only a Farmer's Daughter, has made a pronounced success on the road. Our exchanges speak in very high terms of its performance by the [illegible] now giving it representation. We have always pinned faith to this play, and we are glad to see our hopes pleasantly realized.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Wheeling, W. Va., 28, 29; Columbus, O., 3, 4; Louisville, Ky., 5, 6, 7, 8; Nashville, Tenn., 10, 11, 12; Memphis, 13, 14, 15; New Orleans, 17, two weeks.

ANTHONY, ELLIS AND HATHAWAY'S CO.: Houston, Tex., 29; Austin, 30, 1; San Antonio, 3, 4; Palestine, 5; Marshall, 6; Jefferson, 7; Shreveport, La., 8; Texarkana, Ark., 10.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, 3, three weeks.

ADA GRAY: Rochester, 26, week.

ANNIE PIXLEY: Boston, 26, week; Providence, R. I., 3, week.

BENNETT AND MOULTON'S JUVENILE OPERA CO.: Amesbury, Mass., 29; Hampton, 30.

BAIRD'S MINSTRELS: Portland, Me., 26; Lewiston, 27; Waterville, 28; Bangor, 29; Belfast, 30; Rockland, 1.

BAKER AND FARRON: Kingston, Can., 29; Ottawa, 30, 1; Montreal, 3, week; Troy, 11, 12; Albany, 14, 15; Boston, 17, week.

BARNEY MCAULEY: Brockton, Mass., 3; Taunton, 4; Pawtucket, R. I., 5; Providence, 6, 7, 8; Meriden, Conn, 10; New Britain, 11; Holyoke, Mass., 12; Northampton, 13; Greenfield, 14; Springfield, 15; Philadelphia, Pa., 17, week.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Baltimore, Md., 26, week; Hamilton, Can., 3, week; Montreal, 17, week.

BROOKS AND DICKSON'S WORLD COMB.: Haverly's Niblo's Theatre, New York city, 26, week.

CHARLOTTE THOMPSON: Indianapolis, Ind., 26, week.

CLARA LOUISE KELLOGG CONCERT CO.: Lowell, Mass., Oct. 3; Boston, 4; Cambridge, 6; Philadelphia, Pa., 10; Brooklyn, 11; Worcester, Mass., 12; Providence, R. I., 13.

CHAS. E. FORD'S OPERA TROUPE: Washington, D. C., 26, week; Philadelphia, Oct. 3, week; Richmond, Va., 10, week.

CHILD OF THE STATE (HOEY AND HARDIE): Richmond, Va., 29, 30, Oct. 1; Wilmington, N. C., 3, 4; Augusta, Ga., 5, 6.

CHARLES FORBES' CO.: Hannibal, Mo., 29, 30.

C. L. DAVIS (ALVIN JOSLIN): Chicago, 26, week.

CLIMAX COMEDY CO.: Trenton, Mo., 26, week.

COLLIER'S BANKER'S DAUGHTER CO.: Indianapolis, Ind., 26, week; Lafayette, 3; Fort Wayne, 4; Adrian, Mich., 5; Detroit, 6, 7, 8; Port Huron, 10; Bay City, 11; East Saginaw, 12; Jackson, 13; Muskegon, 14; Grand Rapids, 15.

COMLEY-BARTON COMIC OPERA CO.: New York City, 26, three weeks.

CORINNE MERRIEMAKERS: Montpelier, Vt., 29; Concord, N. H., 30.

CORA VAN TASSEL DRAMATIC CO.: Lynchburg, Va., 29.

DENMAN THOMPSON: Chicago, 26, two weeks; Aurora, 1; Ottawa, 11; Galesburg, 12; Hannibal, 13; Jacksonville, 14; Springfield, 15; St. Louis, 17, week.

EMILIE MELVILLE OPERA CO.: Denver, Col., 29, 30, 1; Kansas City, Mo., 6, 7, 8; St. Louis, 10, week; Chicago, Ill., 17, week; Baltimore, Md., 24, week; Boston, Mass., 31, eight weeks.

EMMA ABBOTT: New York City, 3, two weeks.

EDWIN BOOTH: Booth's Theatre, New York City, 3, four weeks.

FELIX A. VINCENT'S COMB: Defiance, O., 26, week; Bellefontaine, 3, week.

FREDERICK PAULDING: Louisville, Ky., 29, 30.

FLORENCE HERBERT: Peoria, Ill., 27, week, through the State Fair.

FRANK I. FRAYNE: Providence, R. I., 29, 30; New York City, 3, week.

FAY TEMPLETON OPERA CO.: Milwaukee, Wis., 26, week; Rockford, Ill., Oct. 3, 4; Aurora, 5th; St. Louis, 9, week.

FRED WARDE: Peoria, Ill., Oct. 3; Galesburg, 4; Burlington, Ia., 5; Keokuk, 6; Quincy, 7, 8.

FLORENCE GILLETTE CO.: Ypsilanti, Mich., 29, 30; Albion, 1; Kalamazoo, 3; Jackson, 4.

GARDNER'S LEGION OF HONOR CO.: Jersey City, N. J., 29, 30; Providence, R. I., 3, 4, 5; Fall River, Mass., 6; New Haven, Conn., 7, 8.

GUS WILLIAMS: Marshall, Tex., 29; Shreveport, 30, Oct. 1; Palestine, 3; Houston, 4, 5; Galveston, 6, 7, 8; Brenham, 10; Austin, 11, 12; San Antonio, 13, 14; New Orleans, La., 16, week.

GENEVIEVE WARD: Union Square Theatre, New York City, 26, four weeks.

GEORGE H. ADAMS' HUMPTY DUMPTY CO.: Columbus, O., 29; York, 30; Harrisburg, 1.

GULICK'S FURNISHED ROOMS: St. Louis, 25, week; Chicago, Oct. 3, two weeks; Detroit, Mich., 17, week.

GEO. WALTER'S DRAMATIC CO.: Red Oak, Ia., 26, week.

GEO. W. HEATH'S CAMP FIRE CO.: Portsmouth, N. H., 29; Ipswich, 30; Lawrence, Mass., Oct. 1.

HAGUE'S MINSTRELS: Washington, D. C., Oct. 3, week.

HILL'S ALL THE RAGE: Galesburg, Ill., 29; Quincy, 30; Springfield, Oct. 1; St. Louis, Mo., 2, week.

HUBERT O'GRADY'S IRISH NATIONAL CO.: Hamilton, Can., 29; Toronto, 30, Oct. 1.

HOOLEY'S COMEDY CO.: Cleveland, O., 26, week; Pittsburg, Pa., Oct. 3.

HERNE'S HEARTS OF OAK: Scranton, Pa., 29; Williamsport, 30; Danville, Oct. 1; Shamokin, 3; Reading 4; Harrisburg, 5; York, 6; Columbia, 7; Lancaster, 8.

JENNIE LEE "JO" COMB.: Brooklyn, N. Y., 26, week; Baltimore, Oct. 10, week; Cleveland, 17, week.

JOSEPH MURPHY: Boston, Mass., 26; week; Amsterdam, N. Y., Oct. 3; Syracuse, 4, 5, 6; Rochester, 7, 8.

JOHNSTON AND MILLER: Atlanta Ga., 30, Oct. 1; Rome, 3; Talladega, Ala, 4; Demopolis, 5; Meridian, Miss., 6; Vicksburg, 7, 8; Jackson, 10; Canton, 11; Holly Springs, 12; Bolivar, Tenn., 13; Jackson, 14, 15.

JOHN E. OWENS: Columbia, S. C., 29.

JARRETT'S FUN ON THE BRISTOL: Boston, Mass., 26, week.

JOHN T. RAYMOND: Worcester, Mass., 29; Springfield, 30; Holyoke, Oct. 1; Albany, N. Y., 3, 4, 5; Troy, 6, 7, 8.

J. M. HILL'S DEACON CRANKETT CO.: Brattleboro, Vt., 29; Greenfield, Mass., 30; Northampton, Oct. 1; Willimantic, Conn., 3; New Haven, 4, 5.

JOHN MCCULLOUGH: Chicago, 26, three weeks.

JOHN A. STEVENS: Boston, 26, two weeks.

KUNKEL'S NIGHTINGALE MINSTRELS: Salisbury, N. C., 29; Statesville, 30; Charlotte, Oct. 1; Wilmington, 3; Newburn, 4; Wilson, 5; Tarburn, 6; Goldsboro, 7; Durham, 8; Raleigh, 10, week.

KIRALFY'S AROUND THE WORLD CO.: Brooklyn, E. D., N. Y., 26, week.

LAWRENCE BARRETT DRAMATIC COMB.: New York City, Oct. 3, two weeks.

LEAVITT'S GIGANTEAN MINSTRELS: Richmond, Va., 3, 4; Charlottesville, 5; Staunton, 6; Charlestown, W. Va., 7; Portsmouth, O., 8; Chillicothe, 11; Columbus, 12.

LEAVITT'S SPECIALTY CO.: New York, 26, one week.

LEAVITT'S RENTZ SANTLEY NOVELTY CO.: Philadelphia, 26, week; Pittsburg, Oct. 3, week.

LEAVITT'S RENTZ MINSTRELS: Cambridge, Mass., 29.

LOTTA: Toronto, Can., 29; Hamilton, 30; London, Oct. 1: Buffalo, N. Y., 3, week; Philadelphia, Pa., 11, three weeks.

LESTER COMBINATION: Akron, O., 26, week.

LILLIPUTIAN OPERA CO.: New Lisbon, O., 29; Canton, 30 Oct. 1; Alliance, 3.

MARIE PRESCOTT: Lansing, Mich., 30; Jackson, Oct. 1.

MADISON SQUARE THEATRE CO.: Montreal, Can., 26, week.

MAGGIE MITCHELL: Cincinnati, O., 26, one week.

MAX FEHRMANN'S COMB.: San Francisco, 19, six weeks.

MITCHELL'S PLEASURE PARTY: Milwaukee, 25, week; Cincinnati, O., Oct. 3, week.

M. B. CURTIS' SAM'L OF POSEN COMB.: Lexington, Ky., 29; Chattanooga, Tenn., 30; Rome, Ga., Oct. 1; Atlanta, 3, 4, 5.

MILTON NOBLES: Galveston, Texas, 29, 30; New Orleans, La., Oct. 2, week.

MARY ANDERSON: Utica, N. Y. 29; Syracuse, 30, Oct. 1; Rochester, 3, 4; Elmira, 5.

MY PARTNER (Aldrich and Parsloe) Boston, 26 week.

MINER ROONEY COMB.: New York, 26, week; Albany, N. Y., Oct. 3, week; Buffalo, 10, week; Pittsburg, Pa., 17, week; Wheeling, W. Va., 24, 25.

MAHN OPERA CO.: Philadelphia, Pa., 27, two weeks; New Haven, Conn., Oct. 10, 11; Hartford, 12; Salem, Mass., 13; Lynn, 14; Portsmouth, N. H., 15; Boston, Mass., 17, 18, 19; Providence, R. I., 20, 21; Springfield, Mass., 22; Brooklyn, 24, week.

MR. AND MRS. F. S. CHANFRAU: Alexandria, Va., Oct. 3, 4; Hagerstown, Md., 5, 6; Charlottesville, Va., 7; Danville, 8, 9; Lynchburg, Richmond and Norfolk to follow.

NICK ROBERTS' HUMPTY DUMPTY CO.: Meriden, Conn., 29; Waterbury, 30; Newark, Oct. 1.

NAT C. GOODWIN: Cleveland, 26, week; Wheeling, W. Va., Oct. 3, 4, 5, 6.

NEIL BURGESS' WIDOW BEDOTT COMEDY CO.: Salem, Mass., 29; Gloucester, 30.

ONE HUNDRED WIVES: Detroit, Mich., 29, 30, Oct. 1.

OLD SHIPMATES COMB. (Frank Mordaunt): Springfield, Ill., 29; Decatur, 30; Bloomington, Oct. 1.

ONLY A FARMER'S DAUGHTER (LILLIAN CLEVES): Adrian, Mich., 29, 30, Oct. 1.

OLIVER DOUD BYRON: New York, 26, week; Danbury, Conn., Oct. 3; Bridgeport, 4; New Britain, 5; Hartford, 6; Meriden, 7; New Haven, 8.

REMENYI'S CONCERT CO.: Red Oak, Ia., 29; St. Joe, Mo., 6; Lincoln, Neb., 7; Council Bluffs, Ia., 8; Omaha, Neb., 10; Des Moines, Ia., 11.

RICE EVANGELINE CO.: Pueblo, Col., 30, Oct. 1; Leadville, 3, week; Denver, 10, week.

ROBSON AND CRANE: Columbus, O., 29, 30, Oct. 1; Cleveland, Oct. 3, week.

ROSSI DRAMATIC CO.: Boston, Mass., Oct. 3, two weeks; New York city, 17, two weeks.

ROSE EYTINGE IN FELICIA: Olean, N. Y., 29; Elmira, 30; York, Pa., Oct. 1; Baltimore, Md., 3, week; Philadelphia, Pa., 10, week.

ROGERS-PALMER-GRAHAM CO.: Montreal, Can., 26, week; Troy, N. Y., Oct. 3, three nights; Albany, 6, 7, 8; Boston, Mass., 10, week.

SPILLER'S ROOMS FOR RENT CO.: South Norwalk, Conn., 29; New Haven, 30, Oct. 1; Ansonia, 3; Hartford, 4; New London, 5; Meridan, 6; Norwich, 7; Woonsocket, R. I., 8.

SPRAGUE'S NOVELTY CO.: Baltimore, Md., 26, week.

SAMUEL COLVILLE'S MICHAEL STROGOFF: Booth's Theatre, New York city, 26, week.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Cincinnati, 26, week; Dayton, O., 3; Springfield, 4; Columbus, 5; Zanesville, 6; Wheeling, 7; Cumberland, Md., 8; Brooklyn, N. Y., 10, week.

SALSBURY'S TROUBADORS: Grand Rapids, Mich., 26, week; Detroit, Oct. 3, week.

THOMAS W. KEENE: Cincinnati, O., 26, one week; Chicago, Ill., Oct. 3, two weeks.

THE JOLLITIES: Clyde, O., 29; Toledo, 30, Oct. 1; St. Louis, 3, week; Springfield, Ill., 11; Bloomington, 12; Joliet, 13; Ottawa, 14; Aurora, 15; Elgin, 16; Rockford, 18; Freeport, 19; Dubuque, Ia., 20; Davenport 21.

THE TOURISTS: Brooklyn, E. D., N. Y., Oct. 3, week.

THE STRATEGISTS: Pittsburg, Pa, 26, week; Youngstown, O., Oct. 3; Meadville, Pa., 4; Oil City, 5; Bradford, 6, 7; Erie, 8.

TONY DENIER'S HUMPTY DUMPTY: Dallas, Tex., Oct. 14, 15; Brenham, 17; Austin, 18, 19, 20; San Antonio, 21, 22; Houston, 24, 25; Galveston, 26, 27, 28.

TONY PASTOR'S CO: New York City, 26, week; Philadelphia, Oct. 3, week; Baltimore, 10, week.

THE VILLAS: Sidney, O., 29, 30; Van Wort, 1, 3; Lima, 4, 5; Findlay, 6, 7, 8.

WILBUR OPERA CO.: Baltimore, 26, week; Wilmington, Del., 3; Norwalk, Conn., 4; Bridgeport, 5; Meriden, 6; Springfield, 7; Hartford, 8; Jersey City, N. J., 10, 11, 12; Newark, 13, 14, 15; Philadelphia, 17, week; Chicago, 24, week.

WILLIAM STAFFORD: Bucyrus, O., 29, 30; Mount Vernon, Oct. 1; Newark, 3; Urbana, 4; Springfield, 5; Richmond, Ind., 7; Hamilton, O., 8.

WILLIE EDOUIN SPARKS' COMB.: Hooley's Theatre, Chicago, 25, week; Fort Wayne, Ind., Oct. 3; Richmond, 4; Dayton, O., 5; Indianapolis, Ind., 6, 7, 8; Grand Opera House, St. Louis, 9, week.

BOSTON.

After the performances on Monday evening, the theatres, with the exception of the Museum, closed their doors to the public, owing to the great national calamity. On Tuesday afternoon the city managers had a meeting at the Parker House, when it was decided to reopen on Thursday night and close again on Monday. Manager Field had no voice in the matter, as he had already notified his company and the press that he should remain closed until after the obsequies of the President. It would seem that with this general suspension the business would have been affected at the theatres, but quite the contrary, when the doors were opened on Thursday night a large crowd was in attendance. The people were ready to grasp at any kind of amusement. They were not willing to sit down and brood over their great loss, but were eager to find relief in the pleasures of the day.

The favorite play of My Partner at the Globe opened to a big house on Monday, and it was received with as much favor as it was two years ago. The play is set upon the stage with that accuracy to every minute detail which characterizes the management of this house. The cast remains the same with few exceptions. Louis Aldrich's Joe Saunders is full of merit, and the whole performance was very natural and artistic, revealing a close and thorough study of the peculiarities of the character. John Hague is one of the best character-actors upon the stage, and his personation of Scraggs from beginning to end is a most even piece of acting. George Chaplin is a worthy successor of Frank Mordaunt as the Major, although lacking the racy unctiousness of his predecessor. Charles Parsloe once more comes to the front as the Chinaman, and goes through the part with his old vivacity. The other characters are all most acceptably filled. On Tuesday night the Globe reopens, My Partner being still the attraction.

Through the courtesy of Robert Fulford, manager of the McDonough and Fulford combination, I attended the Boston Theatre on Thursday evening and witnessed the fascinating performance of M'liss by Annie Pixley. Both star and play are great favorites here, and business is sure to be good where they can be seen. Such was the case last week, the spacious Boston Theatre being well filled and on several occasions crowded with enthusiastic audiences. Miss Pixley is a most brilliant actress Her ways are so very piquante and cute that one calls for more, and still is unsatisfied. The frolicsome beauty, so full of life, charms and fascinates. She is an actress of unusual talent, natural, easy and thoughtful, and her performance of the wild, uncultivated M'liss is spirited and beautifully appareled. She renders her songs in a charming manner, and encores were numerous. The company in support hardly comes up to the mark. Clinton Hall is a good actor, but nature did not intend him for a Yuba Bill. He struggled hard with the character, but the rough and truthful personation that is identified with John McDonough could not be effaced. Mr. McDonough has been ill for some time in Philadelphia, but will be able to resume his favorite role shortly. Ralph Delmore, as Juan Walters, was a most agreeable and pleasant surprise, and elicited warm approbation for his rendering of a disagreeable character. Oliver Wren acted the character of Fake in a creditable manner, but failed in his singing. W. P. Sheldon's efforts to be amusing were well meant, but they missed fire. Alice Grey adequately embodied the unpleasant character of Mrs. Smith. Wm. Johnson again familiarized the audience with his powerful representation of Bummer Smith. The business was large and the whole performance gave general satisfaction. Miss Pixley remains during the present week; afterwards will appear in the principal cities in New England.

Fresh from repeated triumphs achieved throughout the country, Nell Burgess made his reappearance in Boston at the Windsor on Monday night before a large and enthusiastic audience. Widow Bedott has much improved since her first introduction into society. The scenes have received new touches of gilt, and the whole action has been quickened and vivified. The leading part is humorously conceived, and the play is rich in droll, unexpected and ingenious bits of stage business. It popular strength lies in the wonderful performance of Mr. Burgess as the Widow and carries the piece with his inimitable comicalities. Several new faces are seen in the support, of which Clara Stoneall is the most conspicuous. Mrs. Stoneall has but few opportunities as Mrs. Maguire, but what she did show the faithful and conscientious actress. Mr. Palmer is a rising young actor, and gains much applause as Tom. Mr. and Mrs. Stoddart and May Taylor renewed their former successes in their old characters. Business excellent. This week John A. Stevens in his play of Passion's Slave. Helen Grayson Opera company will shortly appear at this house; also George Clark and Jennie Yeamans in the Connie Soogah.

The Boston Museum closing on Tuesday and remaining so up to the time of writing, I have had no opportunity of seeing Patience. I know that it is a hit, and all are delighted with the performance. The Museum opened on Tuesday, 27th, with the same bill at the time of closing—Patience and Indian Summer.

Barney McAuley received a most cordial welcome from the habitues of the Park Theatre in his play of The Messenger from Jarvis Section. The play is not a good one, and can never become popular. In the first place, the title is bad, and the name too long and far from being a pleasing one. Mr. McAuley personates Uncle Daniel with good taste. He played the part for all that it was worth. But there are so many Uncle Daniels, Uncle Joshes and Uncle Alvins in the field that it is difficult to understand where the actor gets his conception. The support was very fair. Lizzie Evans deserves mention for her painstaking efforts, creating a decidedly favorable impression. The Messenger remains throughout the week, giving way to Hazel Kirke Oct. 3.

Fun on the Bristol became popular here some two years ago, but it comes to us at the Gaiety much improved, rearranged, and introducing new localisms, songs and dances. John Sherman is the hit of the piece as Mrs. O'Brien, his clever female impersonation being much admired, and his funny sayings and repartee never failing to bring down the house. Harry De Lorne, a new face, is in the possession of a splendid tenor voice of considerable range and seemingly equal throughout its compass. Marion Fiske surprised her many friends by singing the music of Marguerite and Lucia with perfect taste and spirit. A charming little actress is Kate Farley, her "Gobble Gobble" duett with Mr. De Lorne receiving several encores. The company is first class in every respect, the ladies and gentlemen being artists of ability and experience. Fun on the Bristol all the week. A season of comic opera will be begun at the Gaiety Oct. 3, and last for several months; the opening attraction will be Les Poupees de L'Infante, or as it will be called in English, The Crown Princess' Puppets. Music by Grisart; English text, by D. W. Norcross, Jr. Rose Stella is the prima donna, and will make her first apperrance in Boston in five years. Henri Laurent is the finished tenor, and Susie Weimer, Amy Ames, Lena Lorraine, J. H. Dennison and Henry Williams are in the company.

Rentz Santley company packed the Howard Athenæum to overflowing at every performance. The company of dancers, singers, acrobats and burlesque performers are the best in their line, and their efforts received hearty recognition. This week Joseph Murphy in Kerry Gow.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Gus Williams played a very fair week's business at the above house. His new play, Wanted, a Carpenter, is a slight improvement upon Our German Senator, though it could be materially improved. Next week the Vokes.

Grand Opera House (John W. Norton, manager): W. C. Mitchell's Our Goblins did a good weeks business. Francis Wilson is establishing himself very staunchly as a favorite comedian. Rice's Surprise Party will open 25th for two weeks.

Pope's Theatre (Charles Pope, manager): Morton's Big Four Minstrel did a light business this week, although the performance had many meritorious features. Next week Jay Rial's Uncle Tom's Cabin will hold the boards.

People's Theatre (Robertson and Mitchell, proprietors): Billy Barry and Hugh Fay did a big business at this popular house and their entertainment is certainly unrivalled in its way. Next week Gulick's Rooms to Rent.

Items: On Tuesday night, owing to the death of the President, Manager Pope gave peremptory orders for his theatre to be closed.—The Grand Opera House was opened and a small audience assembled. The company, however, refused to play. Messrs. Gill, Forrester, Wilson, Norcross, Misses Deering, Carson and Barrie signing a document to that effect. At the Olympic and People's theatres the performances went on as usual.—Manager Spaulding returned from the East last week and is now looking after business at both houses.—Frank J. Bowman is pushing the scheme of a new Opera House on Washington avenue, and under his manipulations it is bound to become an established fact. He is a mad who does not acknowledge failure, and as he has means he will undoubtedly make a perfect theatre of the project. The idea is to make a theatre that can be converted to summer as well as winter uses.

PHILADELPHIA.

It will probably take a few days yet for the people to get into the way of theatre-going again. Although all the places of amusement were closed on Tuesday night of last week, they were all reopened the next day, except the Chestnut, which gave notice that there would be no further performances until after the funeral of the dead President. Slim audiences were the rule during the week, the exception being the Academy of Music, where Michael Strogoff is playing. The play is very well mounted, and the very large stage affords ample opportunity for the display which is the life of the play. It continues during this week, closing with the Saturday matinee.

The theatres were nearly all open on Monday night of this week, but the Arch and Chestnut remained closed. Florinel, Sydney Rosenfeld's piece, which opened at the Chestnut last week, is now under way again. At the Chestnut Street Opera House Donna Juanita was produced on Monday night by Mahn's company, and at the Walnut the Harrisons appeared in Photos. The Eighth Street Theatre is playing Enoch Arden. Haverly's Mastodons appear at the Arch. The Museum has secured Barton Hill for leading man, and has placed the Lady of Lyons and Ingomar upon the stage. The Rentz Santley Burlesque company are at the National, and the Loftus troupe are at the Grand Central. At Thatcher's Eleventh Street Opera House the Telephone and a Hot Night in Camden are exceedingly funny, and at Carncross' Eleventh Street place Our State Militia in Camp is drawing crowds. Another theatre is open—John S. Clarke's on South Broad street, now known as the Lyceum. The World was brought out on Tuesday night.

SAN FRANCISCO.

California Theatre (Field and Maguire, Managers): This theatre reopened last night to a large and fashionable audience, it being the first of the season of the Fabbri grand English opera season. Carmen was produced for the first time here in English, and was well received. The choruses were particularly good, and the whole company seemed to be in excellent voice. Miss d'Arona, the prima donna, in the title role, possesses a flexible soprano voice, and acted the part admirably considering the fact that she arrived only the day previous from the East. The tenor, Mr. Talbot, has a clear, strong voice, which he used with excellent effect, but his acting was scarcely up to the standard. That local favorite, Jacob Muller, came in for hearty applause; the part of the bull fighter appeared to suit his abilities. Altogether the company gave a good interpretation of Bizet's pretty opera, and promise a musical treat to our theatre-goers with some eight or ten of the grandest operas as the season progresses. La Dame Blance being the next produced. On account of the death of President Garfield, there will be no performance this (Tuesday) evening at this or any other theatre in this city.

Baldwin's Theatre (Thomas Maguire, manager): The Wallack company closed their season 15th with Gerald Eyre's benefit, A Celebrated Case being the play, which was wretchedly acted, none of the company appearing to take the slightest interest in the performance except the beneficiary. A very large audience was present. That popular tragedian and old-time melodramatic actor, E. T. Stetson, supported by his own company, commenced an engagement 16th, appearing in J. J. McCloskey's American idyl, entitled Kentuck. It has been put on the stage in the best possible manner, the race course scene in the second act being especially realistic. In this scene a well-arranged race by two live horses is very effectively managed. Mr. Stetson as John Woodford gives a typical portraiture of the rough and honest Kentuckian. As Rube Poindexter, the military gentleman of ante-bellum days who dates everything "befo' de war," Harry Colton has a character exactly suited to him. It could not very well improved on. W. T. Doyle as Gwynne Powell, a polished villain, is good, as is J. M. Francour in the small part of Old Man Wilkins, a refugee. The old darkey, Uncle Eph, of Arthur Vivian is a good piece of character acting. Hannie Iugham as Isabella Carter, the belle of Kentucky, proves herself to be an actress of much promise considering the short time she has been on the stage. The lady is young, very handsome, and devoid of mannerisms. Another actress of undoubted promise connected with this company is Abbie Pierce, who made all that was possible out of the part of Clara Henshaw. The rest of the characters were well played by the minor people, not forgetting the capital bit of acting of Rollie Deaves as young Eph, the jockey of the Lexington race course. The piece has made a hit, the attendance so far being large. Neck and Neck, Marble Heart and Rosedale are in preparation. Mr. Stetson's engagement will continue probably two weeks longer.

Bush Street Theatre (Chas. E. Locke, proprietor): The closing performances of the Emelie Melville Opera company were witnessed by large audiences, especially so on the 15th, Miss Melville's benefit, when Prince Methusalem was produced. Patience was given at the matinee, and Pirates of Penzance Saturday evening, 17th. The new candidate for public favor, Max Fehrmann, made his appearance 19th in Fred Maeder's new Hebrew drama entitled Uncle Isaac. A large audience was present, but from unmistakable signs I hardly think the play has "caught on." Mr. Fehrmann is no doubt a very clever musician, but not a success as an English-speaking comedian. The piece has very little merit, and the company supporting Mr. Fehrmann is not up to the average.

Winter Garden (M. A. Kennedy, manager): It has been whispered about for some time that the management here would soon replace Harry Gates and Hattie Moore for more suitable people, and this was accomplished 19th by the clever little Louise Lester taking Hattie Moore's place as the Drum Major's Daughter, and Edith Woodthorpe taking Harry Gates' place. The rest of the company remain unchanged.

Tivoli Gardens (Kreling Brothers, proprietors): Crown Diamonds was successfully produced here last evening before a large attendance.

Bella Union Theatre (Harry Montague, manager): Things are prospering here.

Adelphi Theatre (Ned Bucley, proprietor): George France and Ethel Earl are the stars here yet. Satan in Paris is the afterpiece. Business good.

Items: Manager Charles E. Locke, of Bush Street Theatre, accompanied by his wife, will leave for the East about Oct. 20 on a visit of business and pleasure, remaining absent about three months.—The new Emelie Melville Opera company left for Salt Lake 18th, where they open 23d. Gracie Plaisted does not accompany the company on account of the serious illness of her husband, who is lying at the point of death in Vallejo. The company will lose a valuable member if she does not join them.—Jeffreys Lewis did not rejoin the Baldwin-Wallack company, and is still in the city.

BALTIMORE.

Ford's Opera House (John. T. Ford, proprietor): Patience, or Bunthorne's Bride, the new opera by Gilbert and Sullivan, was brought up by C. E. Ford's Comic Opera company this week, in advance of the season in other cities. It is a very charming work, full of fun, though perhaps inferior in the general range of the music to either Pinafore or the Pirates of Penzance. The wit of the libretto is essentially Gilbertian, and the dialogue has a great deal of that peculiar vein of absurdity which consists in viewing impossible things in a serious manner. The motive of the plot is the æsthetic craze in England, and as you will doubtless criticise the piece in New York, I will refrain. The chorus, both male and female, is excellent, and shows careful study; and the female portion is made up of very pretty girls. The role of Patience is well sustained by Madeline Lucette, and May Stembler was well received as Angela. Julie McHenry sang in an amusing manner a romanza, and accompanied herself on the bass fiddle—a novel conceit, and well carried out. W. H. Fitzgerald gave a pleasing interpretation of Algernon, and Charles Lang's Duke of Donegal was quite amusing. George W. Roseman played Captain Hartley most creditably. J. H. Rennie brings out the humor of his part, and his attitudes and movements are very droll. The piece was well set, and the tableau of the love-sick maidens, in Greek costume, was very pretty. Next week, Bartley Campbell's Galley Slave; C. B. Bishop as Widow Bedott Oct. 3.

Holliday Street Theatre (Jno. W. Albaugh, manager): The Clark Gayler company on Monday in the Connie Soogah, or The Jolly Peddler. The play is something on the order of the Snaugraun, and was presented in a finished manner. George Clarke played Cornie McGrath well, introducing his specialties, Irish songs and dances. Jennie Yeamans was a pleasing Nellie Nolan, her singing and dancing was encored vociferously. Lacy O'Connor, an Irish refugee, found a competent exponent in Leslie Edmunds. The balance of the cast was good; the scenic effects and mechanical appliances excellent, and worked smoothly. Business only fair. Next week, Hague's British Minstrels; J. K. Emmett Oct. 3.

Monumental Theatre (Ad. Kernan, manager): Langdon and Allison's Swift and Sure combination played to good houses this week. The entertainment consisted of a varied olio. Next week, Sprague's Gigantic Novelty combination.

Front Street Theatre (Dan. A. Kelly, manager): J. Z. Little presented for the first time in this city his play, Against the World. The play is very much like the late New York success, The World. It was placed on the stage elegantly by Manager Kelly, the ratt scene being one of the best I ever saw. The support was good. Next week, J. Z. Little in Nuggets.

Item: The Academy of Music opens on 26th with Wilbur's Opera company in The Mascotte.

BROOKLYN.

Park Theatre, (Col. H. E. Sinn, manager): Emma Abbott, with a well-selected company, is the attraction, commencing Tuesday evening with Martha to a well-filled house. Next week Fanny Davenport and company.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): This week Jennie Lee appears as Jo. Around the World in 80 Days on Monday next.

Hyde and Behman's Theatre (Hyde and Behman, managers): For the present week the management have secured the Watson and Ellis combination, consequently the house is packed at each performance. Messrs. Hyde and Behman will open, early in October their new theatre formerly known as the Olympic.

Novelty Theatre (Theall and Williams, managers): Around the World in 80 Days by the Kiralfy Brothers, attracted a large and appreciative audience on Monday night.

ALABAMA.

EUFAULA.

Barnett's Opera House (P. H. Morris, manager): Fred. Miller's Two Medalions to a fair audience 19th, by Johnston and Miller's Opera company. The production is excellent, and was well received. Booked: Col. Robinson's Humpty Dumpty and Frederick Paulding.

MONTGOMERY.

Montgomery Theatre (J. Tanorenbaum, manager): Anthony, Ellis and Hathaway's combination was greeted by a very respectable house on the 22d. Miaco was ailing and did not appear in her specialty. The troupe were anxious to leave on the 9:30 train and cut accordingly. What they are at their best we do not know, but they left a highly disgusted audience here at the hour named. Haverly's Minstrels are billed for the 30th.

OPELIKA.

Renfro's Opera House (Renfro Bros., managers): Anthony, Ellis and Hathaway's show billed to appear 21st canceled their engagement, by request, owing to the demise of our worthy mayor and valued citizen, Mr. Forney Renfro, senior proprietor of the Opera House. All debts incurred and paper used in billing the troupe were readily paid by manager of hall.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Emma Abbott Opera company closed their successful engagement 17th to an overflowing house. The receipts of the two weeks' business amounted to $27,620, not so bad for unsophisticated Denver. Many handsome boquets and designs were presented to the different members of the company. Emilie Melville is the next attraction for the 26th, appearing for one week in Patience, the Royal Middy, Boccaccio, Mme. Favart, Billee Taylor and Prince Mathusalem. I predict good business. Rice's Evangeline is booked for Oct. 10.

Palace Theatre (Edward Chase, proprietor): The usual variety performance to good business.

Items: Charles R. Bacon, agent Emilie Melville, is here.—The Denver Opera Club will give La Mascotte and Patience about the last of October under the management of the veteran, Frank Rea.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Booked: Nellie Boyd company 26th, one week.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): The Steele Mackaye Hazel Kirke company having been enjoined, canceled their date of the 21st. Booked: Tourists, Oct. 1; the Florences, 3d; Oliver Doud Byron, 4th; Wilbur company in The Mascotte, 5th; Fifth Avenue Comedy company in Two Orphans, 6th.

Variety Theatre (J. D. Rooms, manager): Doing a good business in the face of the warm weather.

Items: Westendorf's Bijou Variety Theatre is still in the hands of the workmen; the alterations are nearly completed, and the house will soon be opened with a strong company.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): John T. Raymond in Fresh drew good houses 23d and 25th, though the universal gloom made itself apparent. The Tourists canceled 26th and have not yet fixed a future date. Nick Robert's Humpty Dumpty company will appear 28th.

American Theatre (W. S. Ross, manager): This house was closed as was the New Haven house on Sunday evening, but played during rest of week to fair business. Dunlop and Thomas' Humpty Dumpty company open 26th for week. James Dunning has been added to the staff of this house as treasurer.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): John T. Raymond had to crowd three performances into one the 21st; the house was large. The 22d, 23d and 24th were filled by the Wilbur Mascotte company; business was fair; it deserved better. Frank Mayo, who was to play Macbeth the 26th, will not come. The Tourists reach here the 27th. Jennie Lee appears soon in Jo, and Deacon Crankett is booked for Oct. 4 and 5.

New Haven Opera House (John N. Near, manager): Frank Frayne played here for the first time 23d and 24th to good business. Spiller's Rooms to Rent company appears 30th and Oct. 1. Byron and Across the Continent 8th; Cary Concert company 11th.

Grand Opera House (Clark Peck, proprietor): Led Astray was well played 19th by Emily Thorne Chamberlain and W. S. Thorne, leading, and a good support. For a first night it went wonderfully well. Mackaye's Hazel Kirke was booked for 23d and 24th, but didn't come; all on account of the injunction. Pauline Markham plays in the Two Orphans 30th and Oct. 1, and Victoria Loftus and sister blondes come 7th and 8th. Grayson Opera company 16th and 17th.

American Theatre (W. S. Ross, manager): Not content with his Hartford house, Mr. Ross opened here 19th, purposing to give a variety show of merit, no intoxicating drinks and popular prices; for instance, parlor folding chairs 50 cents, etc., to 15 cents.

Items: Mr. Wilbur joined to his company Charles Beers, a favorite here, and the possessor of a fine voice. Four people added in New York will make forty-five in all.—Miss Searle's name by courtesy appeared in the cast as Bettini, but Miss Kirwin played it throughout.

WILLIMANTIC.

Loomer Opera House (S. P. Loomer, proprietor): Callender's Georgia Minstrels 17th to big business. Fifth Avenue company, in Two Orphans, 24th, to poor business.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): Kunkel's Minstrels have canceled their date. The new scenery for the Opera House has been received. The tax desired to be imposed on circuses by the Georgia legislature was $5,000 perday instead of $50 as reported by last week's MIRROR.

ATLANTA.

De Give's Opera House (L. De Give, manager): Haverly's New Mastodons are billed to open 27th for two nights. Two Medallions Operatic company for 30th and Oct. 1, with matinee, followed by M. B. Curtis in Sam'l of Posen 3d for three performances.

AUGUSTA.

Augusta Opera House (N. K. Butler, manager): Haverly's New Mastodons played 19th to a very large audience, many being turned away. Johnson and Miller's Opera company 26th and 27th. John E. Owen is booked for 30th and Oct. 1, and Hoey and Hardie combination for 5th and 6th.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Anthony, Ellis and Hathaway show opened the season 20th to a full house, the gallery being densely packed. Excepting the pantomime, which is only fair, the other attractions were varied and first class. Coming: Haverly's Mastodons 29th.

MACON.

Ralston Hall (Turpin and Ogden, managers): Anthony, Ellis and Hathaway's Humpty Dumpty opened season 19th to a good house. Johnson and Miller's Operatic comedy company came in the Two Medallions 21st and 22d to fair houses. A good company and a good play, bright, sparkling, and full of fun. Haverly's New Mastodons are billed for 26th; Eviction follows on Oct. 10.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Florence Herbert combination week of 19th to very large business. The lady is a great favorite here.

Durley Hall (Tillotson and Fell, managers): Nothing at this house until 28th, when All the Rage will be the attraction.

Items: Frank Mordaunt is booked for Durley Hall for Oct. 1.—Manager Tillotson was in Springfield 19th attending a meeting of the Illinois Managers' Association.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Willie Edouin's Sparks was welcomed by a good house 21st.

Gaiety (John Long, manager): The usual variety performance to good businesss.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Charlotte Thompson in The Planter's Wife 23d to a good business. Booked: J. M. Hill's All the Rage 30th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Remenyi 21st to a light house. Willie Edouin's Sparks 22d to good business. Charlotte Thompson 27th. Jay Rial's Uncle Tom's Cabin company, who were announced to oppear 26th, have canceled date. Booked: Frank Mordaunt 29th; Hill's All the Rage, Oct. 1; Hartz 8th, week; Jollities, 11th; F. B. Warde, 12 and 13th; Den Thompson 15th.

Adelphi Theatre (W. H. Laird, proprietor): Business at this house for week has been very good.

INDIANA.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Verner's combination in Eviction 19th, to light house. The performance was very poor. Lingard's combination in Stolen Kisses 24th. Booked: Herrman, 30th and Oct. 1; Vokes family, 6th.

KOKOMO.

Opera House (H. E. Henderson, manager): The Kate Glassford company gave an entertainment 19th for the benefit of the Michigan sufferers, to only small business. The company disbanded here, and went to Chicago to reorganize. They claim that they have been shamefully treated by Bob Grau, he having taken them out, and then deserted them. Den Thompson and company appeared in Joshua Whitcomb 23d to only moderate house, owing to a raise in prices; company good throughout. Anthony and Ellis' Ideal Uncle Tom's Cabin company will appear 29th.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Lingards in Stolen Kisses 22d to fair business. Booked, Hermann, the magician, 26th and 27th; Gill's Goblins 29th; Needles and Pins 30th.

NEW ALBANY.

New Albany Opera House (J. Harbenson, agent): Tony Denier's Humpty Dumpty party 21st to an audience of twelve hundred people. This show is a good one, and he leaves a better impression this time than when here before.

Item: Punch Walton, the wonderful cornet player, is very ill here.

RICHMOND.

Grand Opera House (J. J. Russell, manager): This newly remodeled house opened its doors 19th and 20th for the first time this season, with Marie Prescott, in The Countess and East Lynne. Owing to the national calamity the engagement was not as successful, financially, as it would otherwise have been. The theatre presents a very beautiful appearance. Hess Acme Opera troupe, billed for 26th, have canceled. Manager Russell announces his intention of holding them to the engagement. Nothing at present booked for the near future.

Phillips' Opera House (N. L. C. Watts, manager): Denman Thompson delighted a fine audience 22d. Booked: Anthony and Ellis, 27th; The Villas, 28th and 29th.

Items: A great many companies are disbanding in this locality. The President's death makes an excellent excuse for companies that have been barely holding together for weeks.

SOUTH BEND.

Good's Opera House (Mills & Price, managers): Needles and Pins 22d, to fair business. Denman Thompson failed to fill his date on account of the non-connection of trains from Kokomo, 24th. Robson and Crane in the Bachelors 26th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Willie Edouin's Sparks 20th, to good business; Sol Smith Russell in Edgewood Folks to very large business 21st; William Horace Lingard's Stolen Kisses to a fair but disappointed audience 23d. The week's business closed with Jay Rial's Uncle Tom company, 24th, matinee and evening, to very large business. Booked: Herrman, the magician, 28th and 29th.

VINCENNES.

Green's Opera Hall (Wm. Green, manager): Willie Edouin's Sparks to fair house 19th; Frederick Paulding Oct. 4, 5 and 6; fair week.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, Charlotte Thompson, in The Planter's Wife, 16th to a large and delighted audience. This is the first appearance here in three years of this talented actress. Henrietta Vaders is billed for 22d; Frederick Warde 23d, and McIntyre and Heath's Minstrels 27th.

Item: Kate Laramer Jones has returned from Paris, and is now visiting her parents and friends in this city, but will soon join the Strakosch Opera troupe, with whom she has an engagement for the season.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Emma Abbott English Opera company, in Lucia di Lammermoor, to a large audience 22. Miss Rosewald, who appeared in the title role, displayed her vocal and dramatic powers to the fullest extent. The orchestra was the finest that has been here for years. Coming: Frederick Warde, 30th.

Item: For the second time Miss Abbott was unable to appear here, and at the close of the second act she came before the curtain and made a satisfactory explanation. For two days she has been suffering intensely from a cold and nervous exhaustion, and it was against her physician's orders that she left her room at all last evening. The disappointment was a bitter one to her, as she repeatedly assured your correspondent. If she could have only sung a ballad she would have done so for the sake of her many warm personal friends here.

DES MOINES.

Academy of Music (William Forster, manager): Henrietta Vaders company 20th, in Shadows, to light biz. Emma Abbott English Opera company 21st in Olivette and Fra Diavolo to large and most fashionable audiences. Everybody was very much disappointed in Miss Abbott's non-appearance, owing to severe cold, Miss Rosewald assuming her character, and gave general satisfaction.

Items: The Vaders company came to grief here, disbanded and returned to Chicago. Burnham's Electric Light Dramatic company cancelled all dates this week on account of the death of the President.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Coming: Fred Warde, 24th; Electric Light company, 27th.

SIOUX CITY.

Academy of Music (W. H. Grady, lessee): James Gulick's combination in Furnished Rooms 17th, to a crowded house, and gave good satisfaction. Henrietta Vaders is billed for two nights, 23d and 24th. Coming: Burnham's Electric Light company, Oct. 11, 12; Den Thompson, 27th; Rice's Evangeline company, Nov. 1, 2.

KANSAS.

ATCHISON

Opera House (Thos. Mulverhill, manager): Rice's Babes in the Wood 19th to good business. Charlotte Thompson, in Planter's Wife 21st to packed house. She is much improved in health since her trip through the West. Haywood's combination, advertised for the 20th, postponed till 24th on account of the death of the President.

Item: Saturday evening the Coliseum opens under a new management.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Sprague's Georgia Minstrels 17th to big business; show good. F. B. Warde as Iago, in Othello, 19th, to crowded house. Rice Evangeline company did not appear 20th on account of President's death; on 21st they played Babes in the Woods to good business; company good.

Opera House (A. F. Wood, manager): Haywood combination played 19th to big business, and gave a good show.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Charlotte Thompson played to a small house 20th. The company is inferior to that of last season. Heywood's Serenaders to light business 21st; specialties good, otherwise show poor. Rice's Evangeline company 23d, three nights, in Evangeline, Babes in the Wood and the Mascotte. The company is an exceedingly good one.

Item: Barnum's circus is heavily billed for Oct. 12.

KENTUCKY.

LEXINGTON.

Opera House (R. B. Marsh, manager): Draper's Uncle Tom played against Forepaugh's big show, 17th, and packed the house most uncomfortably. Denier's Humpty Dumpty tickled one of the largest crowds ever seen within the walls of this theatre 19th. Booked: William Horace Lingard, 30th, 31st and Oct. 1.

MAINE.

BIDDEFORD.

The Boston English Opera company in The Mascotte opened the new City Hall 24th. The audience was small. The opera was received with some enthusiasm though by no means what was expected. Had the Mascotte been presented by a first-class company it might have made a decided hit. The Magic Slipper by Bennett and Moulton's Juvenile Opera company 25th. The hall is entirely remodeled. Upwards of twenty companies are already booked.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Smith's Uncle Tom's Cabin played to big houses 19th and 20th. Camp Fire combination 22d to fair business. Booked: Jay Rial's Humpty Dumpty Oct. 6; Neil Burgess 10th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): John Rogers' Palmer-Graham company produced My Sweetheart 19th and 20th, before two large houses. The company is far better than we are accustomed to see in traveling companies. Jay Rial's Humpty Dumpty 23d and 24th to good business. Baird's Minstrels canceled date 26th, owing to President's funeral. Booked: Neil Burgess in Widow Bedott. Oct. 6th.

City Hall: Heath's Camp Fire struck cold weather the 19th and 20th, and their endeavors to collect an audience were fruitless. Maine's fair contralto, Annie Louise Cary, assisted by the Philharmonic Orchestra, of Boston, under the baton of Bernard Listemann, gave an unsatisfactory concert before a $1600 house the 21st. The intention was for Mrs Cary to sing with orchestral accompaniament, but owing to the music not arriving in time, an amateur was engaged who did not give satisfaction. Booked: Ideals, Oct. 3; Kellogg Concert troupe, 20th.

Items: The Corinne Merriemakers are to play a return engagement here.—Theatrical notes are quiet, and the sole topic of conversation is the sad death of the late Chief Magistrate, and the city is draped in heavy mourning.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Healy, manager): The Cora Van Tassell Dramatic company played Fanchon 22d to poor business. Intended playing Lady Audley's Secret the 23d, but having a second poor house, they did not play. Miss Van Tassell was very good as Fanchon and deserved better patronage. Mrs. Chanfrau in Camille Oct. 5. Frank J. Chanfrau in Kit 6th.

MASSACHUSETTS.

AMESBURY.

Merrimac Opera House: Baird's Minstrels gave a good show to big house. 22d. Booked: Bennett and Moulton's Juvenile Opera company, 29th; Camp Fire combination. 30th; Col. Robinson's Humpty Dumpty, Oct. 7; Hazel Kirke, 18th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Baird's Minstrels came 19th to a $500 house. Neil Burgess comes 30th with his Widow Bedott company; Col. Robinson's Humpty Dumpty company Oct. 6; O. D. Byron 15th; Louis Aldrich and company in My Partner 20th.

Item: Fred Burgess was in the city Saturday.

HOPKINTON.

Town Hall: Anthony and Ellis' Uncle Tom's Cabin to a large house 16th; New Orleans Minstrels to small house, 21st; Mirror of Ireland to small house, 23d.

MEDWAY.

St. Joseph's Church Fair will be held for two weeks, beginning 28th. The Boston Lyceum Opera company is among the attractions.

MILFORD.

Music Hall: Memorial services were held 26th, and the hall outside and in was heavily draped. Booked: Concert by William Willis Clark and a Boston company, 28th; Hazel Kirke, Oct. 5; M'liss, 10th.

Lyceum Hall: Robinson's Humpty Dumpty drew a small house 19th. Some parts of the show were not bad. Cosgrove's Mirror of Ireland, 24th, to small house.

Items: Original Slave Singers drew a fair house at Baptist Church 24th.—Batcheller and Doris' Circus drew a small audience in the afternoon, and a large house in the evening 20th. The performers wore crape on their arms.

TAUNTON.

Music Hall (A. B. White, proprietor): Anthony and Ellis' Uncle Tom's Cabin troupe, 20th, to a good house. Performance only fair. Booked: Victoria Loftus' Blondes, 27th, 28th, 29th; Callender's Georgia Minstrels, Oct. 1; B. McAuley, 4th, My Partner, 6th; Ideal Opera company, 8th.

Item: W. W. Cole's circus shows here Oct. 14th.

WALTHAM.

Music Hall (R. B. Foster, manager): Robinson's Humpty Dumpty 24th to slim house; performance poor; specialty artists only redeeming quality. Booked: Boston English Opera company 29th; Hazel Kirke Oct 13: Listemann Sextette Club with Annie Louise Cary 28th; Annie Pixley 31st.

Items: Howarth's Specialty company 23d and Slave's Dream 28th have canceled.—Cosgrove's Mirror of Ireland appeared to a full house at Rumford Hall 21st—Batcheller and Doris' Circus billed for Oct. 6.—Robinson's Humpty Dumpty company played under difficulties while here; one of the musicians had skipped taking nearly all of the music, and the principal clown was absent. A new pantomime is being prepared and several changes will be made in the company.

MICHIGAN.

DETROIT.

Detroit Opera House: Hazel Kirke, presented by the Madison Square company, occupied this house the first three nights of past week and drew large houses. This being the second presentation of the play in this city within a year, its popularity and wearing qualities were well attested by the increased audiences, as compared with those drawn on its first visit. Florence Gillett, the newly-fledged tragedienne, gave two performances, Ingomar and Frou-Frou to discouraging business. The disbandment of the company soon followed, the financial man having disappeared, leaving expenses and salaries unpaid. Marie Prescott next week. Joe Jefferson in The Rivals the latter part of the week.

Whitney's Grand Opera House: Needles and Pins drew fair audiences the first two evenings of the past week. It was the wish and intention of Manager Whitney to have the house closed on Tuesday evening, in respect to the death of the President, but the managers of the company, with unpraiseworthy greed, refused to assent, and, as could have been expected, played to a light house. For the remainder of the week M. B. Curtis, as Sam'l of Posen, drew exceptionally large audiences. The present week will be taken up by C. L. Davis, as Alvin Joslin, the first two nights, and the One Hundred Wives combination the remainder. Booked: The Troubadours Oct. 3.

Park Theatre: Fannie Louise Buckingham and horse filled this cosy house every night of the past week, presenting Mazeppa. This week Hyde and Behman's Muldoon's Picnic, for week.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Hess English Opera company 19th to good business. Frank Mordaunt in Old Shipmates 21st to small house. Mr. Mordaunt's acting was good, as usual, and the cause, benefit of Michigan sufferers, was worthy of a better house. Col. Burleigh's date, 26th, canceled.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Acme Opera company, who were to appear at this house 21st and 22d canceled their engagement on account of the President's death. Frank Mordaunt 23d and 24th in Old Shipmates to fair business. The play is an excellent one and gave the best of satisfaction. Booked: Salsbury's Troubadours 26th; Gosche Hopper company in 100 Wives Oct. 7 and 8.

Items: Smith's Opera House has been well patronized this week, and a good variety entertainment is offered.—Dick Rowe, formerly of this city, is traveling with B., W., P. and W.'s Minstrels this season.—The Troubadous will produce their new piece An Amateur Benefit at Powers' during their engagement next week.—Manager Powers informs me that he has made arrangements for the appearance of Edwin Booth in March next.

KALAMAZOO.

Kalamazoo Opera House (W. R. Solomon, manager): Acme Opera company in Mascotte was to open the above house the 23d, but canceled owing to the President's death. Daly's Needles and Pins 24th also canceled. Booked: Gabriella McKeen Dramatic company in Jealous Wives of Athens 25th.

LANSING.

Buck's Opera House (M. J. Buck, manager): Col Burleigh made his *debut* in this city last Monday night, in the character of Othello, and scored an immediate success. He was afterward serenaded. Willard Ford in "Against His Will, 20th and 21st, good business.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, proprietors): Furnished Rooms company, headed by Patti Rosa, opened 21st to good house; house light 22d. The company gave satisfaction. Booked: Buffalo Bill combination 27th; Swedish Lady Quartette 29th; Paine-Broccolini Opera company Oct. 11 and 12.

Pence Opera House (Phosa McAllister, lessee and manageress): Iron King and Raising the Wind given 19th in a most satisfactory manner. Company appeared at Red Wing 20th to 23d to fine business, returning 24th for matinee, at which Lady of Lyons was given to a large house. Married Life at evening performance.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Rooms for Rent was booked for the 21st, but canceled. Buffalo Bill is billed for 26th, to be followed by Cal. Wagner's Minstrels 29th.

ST. PAUL.

Opera House (Charles Hains, manager): Furnished Rooms, written by Scott Marble, was presented 19th by a very fair company to a crowded house. The play appeared to be a success, as was fully evinced by the applause which prevailed. Patti Rosa, a sprightly little soubrette, made a decided hit as Miss Roxana Shanter. The other characters were in capable hands. Booked: Buffalo Bill 23d and 24th.

MISSOURI.

HANNIBAL.

Mozart Hall: Beadle and Prindle Pleasure Party 21st to a crowded house, giving satisfaction. Booked: Remenyi 22d.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Charlotte Thompson played The Planter's Wife to a large house 22d.

Coliseum Theatre (H. D. Clark, manager): This house is filled nightly; the people engaged being above the average.

LOUISIANA.

National Hall (James H. Rhea, manager): Beedle and Prindle's Pleasure party 22d to a good house, considering the national calamity. The performance was good. Booked: Big Four Minstrels 28th; Miller and Johnson's Two Medallions Nov. 2.

SEDALIA.

Smith's Opera House (George L. Brown and Co., managers): Charles S. Rogers and Mattie Vickers, supported by a fair company, began a five nights' engagement 20th, during fair week. Business was excellent.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Charlotte Thompson in Planter's Wife to good business 19th; Fred Warde in Lady of Lyons and Merchant of Venice 21st, matinee and evening. He has one of the best companies that have been here for years. His engagement was a little unfortunate; the death of the President falling as it did, on the 20th, Mr. Warde left the house closed, refusing to play that night. Mr. Warde's Shylock is elegant, and his Petruccio immense. Booked: Emily Melville Opera company Oct. 4 and 5; Buffalo Bill 7th; Emily Leland 10th, one week; Den Thompson 25th.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): The Leland Combination returned 17th, matinee with Love's Sacrifice, to light house; evening, Better Than Gold, to much better business. Fred. Warde appeared 23d, as Othello and did fairly. The piece seemed to drag somewhat, though the principal parts were well sustained. Nothing else until Burnham's Electric Light, Oct. 3 and 4.

OMAHA.

Academy (John S. Halbert, manager): The Abbott Opera company 19th and 20th, giving Fra Diavolo, Traviata and Olivette at matinee to uniformly good business, although the first night the company did not arrive till 9 o'clock, and many people left the the theatre, tired of waiting. The succeeding performances, however, were all that could be desired. Booked: McIntyre and Heath's Minstrels, 26th; Fannie Louise Buckingham, 27th, 28th and 29th, in Green Bushes, Child Stealer and Mazeppa. Remenyi comes early next month.

Item: The Boyd Opera House is rapidly approaching completion, and it is expected the Fay Templeton company will open it with the Mascotte about the middle of October.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Tourists drew rather a small audience 19th. Some of the musical efforts were admirable, the singing of Miss Kellogg being especially so. Joseph Murphy in Kerry Gow 20th drew a large audience and pleased everyone. My Sweetheart was given 21st by the Palmer Graham company, and proved to be quite entertaining. F. S. Chanfrau in Kit 22d drew a fair house; he was well supported by the Boston Theatre company. Billed: Col. Robinson's Humpty Dumpty company 28th; Corinne Merriemakers 30th and Oct. 1.

Smith's Opera House (John Shirley, manager): Victoria Loftus Blondes gave two very fair shows 23d and 24th to small audiences.

Music Hall (Wambold and Mortimer, managers): Eveline Constantine, in the French Spy, has been the attraction this week; good houses. Next week: Williams and Sullivan's Rehearsal.

Manchester Varieties (S. R. Hanaford, manager): Will reopen 26th.

PORTSMOUTH.

Music Hall: Joseph Murphy presented Kerry Gow to a good audience 19th. Every character was choice, and the entertainment throughout one of the best of the season. Booked: Neil Burgess Oct. 4; Corinne Opera company 7th.

Franklin Theatre: The Victoria Loftus British Blondes 22d. The audience was quite as small as the show.

NEW JERSEY.

TRENTON.

Taylor's Opera House (John Taylor, manager): Rooms for Rent combination booked for 20th did not play on account of death of the President. Hague's European Minstrels gave the finest performance ever seen in this

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Rickaby, John
Van Wyck, H D

The New York Mirror has the Largest Dramatic Circulation in America.

THOSE managers who are looking about for a strong spectacular drama will do well to read Charles Reade's famous play, Never Too Late to Mend, which has just been revived at the London Adelphi with extraordinary success, although it has Youth at Drury Lane, and the new Lights o' London at the Princess, against it.

Mourning at the Theatres.

The funeral of the late President Garfield, on Monday, was honored with manifestations of mourning never before bestowed upon any mortal. By proclamation of the President and the Governors, the day was observed throughout the whole country in prayer and humiliation, and the land was hung with black and white drapery. In England the Court went into mourning, by command of the Queen, and funeral services were held at the churches and cathedrals. Throughout Europe the public buildings and principal stores were draped and the national colors displayed at half mast. Not to Cæsar, to Alexander, to Napoleon were such wide-awake and unanimous honors paid as to the poor tow-path boy who had won his way to the Presidency and who died like a Hero.

The theatrical profession has heartily joined the rest of our citizens in mourning for Garfield. All the theatres in the country were closed on the night after his death. Many theatres in the provinces remained closed until Tuesday of this week, and almost all the leading stars and combinations were thrown out of a week's work. In this city the managers held a meeting, and, on motion of Joseph H. Tooker, who said that he represented Manager Daly, they agreed to close on the night after the death and on the night of the funeral. This agreement was strictly observed—except by Joseph H. Tooker, who says that he represents Manager Daly—and by Manager Stevens, of the Windsor. On Monday night these two managers alone arrayed themselves against public sentiment and the proclamation of the President and the Governor.

At the Windsor Oliver Doud Byron gives his performance of Across the Continent, and did not attempt to justify his extraordinary course. At Daly's Joseph H. Tooker, representing Manager Daly, issued an amazing defense, which will be found in full in another column. He calls it "prudish sentimentality" to continue mourning after the funeral of President Garfield. He says: "I respect the rights of others"—which is very kind of Tooker, as representing Manager Daly—and then announces that Manager Daly will deliberately violate his agreement with the other managers by keeping open. The most impudent feature of the matter is that the agreement which Manager Daly thus violated, was moved at the meeting of managers by Joseph H. Tooker himself, the representative of Daly's Theatre.

Well, all the other theatres, except the Windsor were closed, and Manager Daly tore down his mourning emblems and opened his doors. Very few persons entered, but a crowd of two thousand people collected in front of the theatre, blocked Broadway and threatened to burn the building. Only a competent leader was needed to raise a riot and destroy the theatre. In that event Manager Daly could not have recovered a cent from the authorities, as he was acting in open defiance of the proclamation of the President, the Governor and the Mayor. But the police gallantly arrested a fellow named McDonald, who was inciting the crowd to throw tar barrels into the vestibule and set fire to them. The curtain was not dropped between the acts of Quits for fear that the audience would not be allowed to return if they once left the theatre. The evening passed in disorder, anxiety and terror, and Manager Daly, who would have been lynched, if caught, kept safely behind the scenes and out of sight.

Fortunately no harm was done to Manager Daly's elegant establishment; but the moral harm cannot, we fear, be overestimated. We feel it, because one such act as this destroys the work of THE MIRROR in bringing the people and the theatre into thorough sympathy and accord. When, for the sake of a very few dollars, a manager will violate his agreements and fly in the face of public sentiment, he does the profession a greater injury in a night than all its most earnest advocates can remedy in a year. Of course Manager Daly and his representative, Joseph H. Tooker, will henceforward be outlawed and ostracized by all the other managers. They have shown that no dependence can be placed upon their words, and that they will not keep faith upon any subject, even when they propose an agreement themselves. We are very sorry for this, because Manager Daly has been very unfortunate, and has just begun to receive managerial recognition again. But he will be lucky if his theatre be not pointed out for years as the house which opened on the night of Garfield's funeral, and if his previous popularity be not renewed and deepened by his own recklessness upon the occasion of the Nation's mourning.

THE good times predicted by THE MIRROR ought now to set in and continue. The theatres are all at work again, and with very strong attractions. The only thing against them at present is the unseasonably warm weather, but that cannot possibly last much longer.

WE have to congratulate one of our daily contemporaries upon a great success. In the past eight days, although extra editions have been printed, all the copies of the *Star* have been sold, and not one can be had at the newsdealers for love or money. New presses and a new building are now in order.

THE "too-toos" and "utters" are growing monotonous. Some new craze must be invented. This one is too, too shallow to last long.

ONE paper cannot cast any journalistic stones at Daly. The *Telegram* entered into an agreement with the other afternoon papers not to publish an edition on Monday; but Mr. Bennett telegraphed from Newport that the agreement must be cancelled, and "the boys" were obliged to break faith and obey orders.

HENRY FRENCH, of French & Son, reports heavy orders of stock plays during the past few days. A sure sign that the destructive amateur is priming himself for a busy season of dramatic carnage.

IT is to be hoped the persecution against the Bijou for not publishing the diagrams of exits ordered by the Fire Department will be promptly settled by the submission of Manager McCaull to the official requirements. We do not believe that anybody except an architect can learn from these diagrams how to get out of a theatre; but still if the law demands them, the law ought to be obeyed.

SEVERAL invoices of juvenile men from London, consigned to this city, have recently arrived. England having been sent a Booth, is responding with actors who no longer land under the auspices of the Emigration Society at Castle Garden.

IF if be impolitic to open a theatre on the night of the President's funeral, what shall we say of the crowd who got tar-barrels, and tried to burn down the building? Is that the way to punish an impolitic manager? It would have been wiser and less dangerous for the crowd to have made a model of the theatre, and "burned it in effigy," as they do Guiteau. This is more amusing, and hurts nobody.

CAZAURAN, "Esq.," has been busybodying around Chicago telling the newspaper people that all the New York dramatic papers are blackmailing concerns. The silly remarks of a pot-house orator are scarcely worth refutation.

FOR several days we have been looking about with a microscope for those professionals who said that Patience would not succeed here. As yet, we have not found one of them, although they were very plenty and very loud before the production. Patience is the greatest success since Pinafore.

TO MOOT the question of rivalry between Booth and Barrett during their forthcoming engagement in this city is as silly as to seriously offer even odds on Iroquois and a Broadway stage horse.

IF anybody doubts the one-part capacity of the Rankins let him pay a visit to William and Susan. One of our bright journalists alludes to the hero and heroine of Wills' drama as "a bewhiskered William from the peaks of the Pacific loblollying about a mature Susan, who ought to have regarded Captain Crostree with maternal affection."

PATIENCE is very generally supposed to be a virtue. Our country cousins will come to regard it as a vice when the snap managers, elated by the Standard success, begin to make raids upon the small towns.

A WISE plan has been adopted by the Illinois Managers' Association to protect the rights of persons owning copyrighted plays. At a meeting held at Springfield, Ill., on the 19th, they unanimously agreed to allow no person or company to produce a copyrighted play in their circuit unless the parties can produce evidence that they have absolute authority to do so. Were this plan followed by the managers throughout the country authors would have some protection against the myriads of unscrupulous persons who steal their provender and fatten upon it. We hope to see the example set by the Illinois managers emulated by others.

SOME of the leading stars are taking steps toward discouraging the Wednesday matinee system. They argue, and with good reason, that it not only overworks them and their companies, but it breaks into the week, and as a general thing it does not pay. They contend that one matinee a week is quite sufficient, and they sometimes think this an imposition upon their energies.

ALL the good intentions of the Poe committee of making the Memorial solely the tribute of the profession have been voluntarily resigned, a private individual having offered to pay the balance necessary for the erection of the bronze on the condition that an unknown sculptor be awarded the work. The acceptance of this proposition robs the profession of that honor which was urged to secure their services. Say—was not THE MIRROR's opposition just?

DRAMATIC papers are becoming as thick and as harmless as Jersey mosquitoes plucked of their stings. Thus far no epidemic has assailed a patient profession.

If anybody wants to get the dramatic department of the *Spirit* for three cents let him buy the Sunday *Star*.

THE talk about "rival Richelieus" next week is sheer nonsense. With due respect to Mr. Barrett and his talents, we would suggest that Edwin Booth as Richelieu has no rival.

NEXT week THE MIRROR will make a present to its readers of a handsome cartoon supplement—the portrait of one of America's famous actresses.

THE MIRROR has entered into an arrangement with Mr. Howard Paul to take charge of its London correspondence on his return to England. Mr. Paul is a breezy, clever writer, whose office at the Alhambra (of which he is the successful manager) is the headquarters of American and English professionals. His letters will contain the latest gossip.

FANNY DAVENPORT proposes a fund for Garfield's mother. She says she is ready with her "mite."

NEXT week will be cool, Vennor says. As Vennor is usually right, managers should pluck up heart.

THE man Convin, who wrote the inflammatory posters about Booth and Guiteau, is not near so culpable as Judge Brady, who advised him to display them all over town. Brady was the gentleman who took an active part in arranging Edwin Booth's farewell breakfast, at which he also presided. Is it necessary to comment further?

THE Metropolitan Concert Hall will be a theatre this winter. More the merrier.

My Partner.

Nowadays it is akin almost to the marvelous for a star play to enjoy a career of single prosperity longer than one or, at the outside, two seasons. Nor is this at all singular. Plays, or at least such of them as are written for stars, are made solely "to sell," like the razors of the shrewd Yankee peddler whom Saxe has made familiar. The success of My Partner, or rather the success of that piece and the gentleman who has made fame and fortune playing it, has spanned two seasons, and is likely to continue over twice as many more, because the indications at present are of a nature to justify those interested in its ground for the belief that increases in popularity and genuine favor year by year. It has every perennial quality enjoyed by Jefferson's Rip and Sothern's Dundreary, except in its case a capital play backs up the shining talents of its star.

Our artist, picturing Louis Aldrich, has invested his subject with all that rugged, manly nobility, which is the prime charm in the actor's representation of Joe Saunders. It is not one of those parts which is technically sold to "play itself." It is a very difficult part, and stripped of the vigor and natural force Aldrich imparts to it would lose that strength of outline for which it is now entitled to rank among the remarkable characters of the stage. Saunders is none of your Sandy McGees, with their red shirts, bowie knives, broad belts, cheap heroics and mawkish poetry, but a stout, sturdy, honest man, whose prototype can be found now in any of the lately built mining settlements of the Western auriferous regions. Saunders is a man of purpose, a creature who lives, breathes, and has being, presenting none of those exaggerated, unreal characteristics which are the distinctive points about all the recent contributions to the narrow field of the respectable Western dramas. My Partner bears about the same relation to the other plays of its class that Cooper's charming Leatherstocking Tales do to the lurid volumes of Beadle's Dime Novels. There is not a melodramatic situation in My Partner; there are no materials employed save those strictly legitimate. Its sentiments appeal to the unlettered as well as to the refined and cultured; its purpose is so simple as to be quite as easily within the comprehension of the child as the *blase* theatre-goer. Pure, simple and unpretentious as it is, My Partner entirely eclipses its predecessors and its imitations, and stands alone strongly intrenched to-day the model Western drama of the stage. So much for Bartley Campbell's play.

To recite the record of Louis Aldrich in the leading role were useless. It is known to everybody in every section of the country, and north, south, east and west recognize it as being one of the greatest dramatic creations of the period. Joe is a welcome visitant always, and he draws the same people over and over again to applaud his sacrifices, honor, his nobility of soul, sympathize with his sorrows and joy with his final happiness. After once seeing Aldrich no words are required to recall the earnest bows, stalwart bearing and manly, penetrating voice, so gentle in love, so strong in passion—which denotes the true sincerity of the character, together with the conscientiousness of the actor. All these will live long after Aldrich as My Partner ceases to figure among the strikingly realistic heroes of the modern drama.

Personal.

SPENCER.—Pretty Lillian Spencer has gone to Philadelphia to play in The World.

SCHWAB.—Frederick Schwab will conduct the tour of Wallack's company.

ROOSEVELT.—Blanche Roosevelt sailed from England for this city on Monday last.

PAUL.—Howard Paul has delayed his return to England until Oct. 8, when he sails in the steamship *Britanic*.

PALMER.—Manager A. M. Palmer, of the Union Square Theatre, contributed $100 to the Garfield fund last week.

WELBY.—Bertha Welby, of the Farmer's Daughter company, is spoken of very favorably by the newspapers through the country.

BALFE.—Louise Balfe, one of the unfortunate Smiff people, has been engaged by John S. Clarke in place of Dean McConnell, who has retired.

CAMPBELL.—Bartley Campbell has been quite ill lately, and took a trip to Pittsburg, where, under the ministrations of his sister, he rapidly convalesced.

BOOTH.—Edwin Booth doubled David Anderson's salary, in order to enable that gentleman to take his wife along on the tour. "By their works shall ye know them."

COOL.—The Jersey City editor who coolly announced that his "criticisms would be governed by the number of complimentaries received," has lived too long outside of a refrigerator.

GOODWIN.—Nat Goodwin says he is so prepossessed with his new play, A Member from Slocum, that he will probably abandon his old stand-by, Hobbies, and devote his entire time to the new piece.

NICHOLSON.—Paul Nicholson and his wife, Adelaide Thornton, of the Felicia company, were summoned home this week to bury their eldest son, who died suddenly Saturday night of congestion of the lungs. The funeral takes place this morning.

CLEVES.—Lillian Cleves is eliciting general expressions of approval from the provincial press for her admirable performance of the principal role in Only a Farmer's Daughter. She is a very beautiful woman, and one of the best dressers on the stage.

DELARO.—Elma Delaro has been engaged for the Emelie Melville Comic Opera troupe, in place of Gracie Plaisted, who could not leave California on account of the precarious state of her husband's health. Miss Delaro joins the company at St. Joseph, Mo., opening there on the 3d prox.

COBBE.—J. H. Cobbe, formerly the manager of the Lyceum Theatre in London, is acting as Genevieve Ward's business manager. The Boston *Herald* claims that Mr. Cobbe is the coming husband of the star he so ably represents. Mr. Cobbe denies the rumor, which he says is idle gossip.

VINCENT.—Helen Vincent, recently with Haverly's Widow Bedott party, leaves for Paris on Saturday, Oct. 8, accompanied by her mother, to pursue a course of study at the Conservatoire Dramatique. Upon her return she contemplates a starring tour.

ROSSI.—The steamer *Egypta* was sighted yesterday, and will arrive this morning. Upon the steamer is Ernesto Rossi. He will be met by Messrs. Chizzola and Wetherill, and a party of newspaper men and invited guests. A dinner will be given to the tragedian shortly by the Italian residents of New York.

WINGFIELD.—Hon. Lewis Wingfield, of London, England, arrived this morning in the Guion steamship *Liverpool*. Mr. Wingfield is the author of a number of successful plays, and while in America will superintend the rehearsals of Genevieve Ward's new play, The Spider's Web, of which he is the author.

RICE.—E. E. Rice has intimated that he will soon renounce the comic opera business and return to burlesque, his company being too large to utilize in the comic operas. Perhaps Edward, with some farsightedness, discovers a weakening in this style of performance consequent upon the great number of companies on the road, and returns to his first love on account of its scarcity this season.

ROGERS.—Katherine Rogers has a capital play with which to begin her career as a star. Her numerous successes in Pygmalion and Galatea, Mimi, Engaged, Rose Michel, and other pieces with which she has been identified in the stock, gives ground for the belief that she will come out all right as a stellar attraction. The small towns will have an opportunity of seeing Miss Rogers for the first time—she has played hitherto only in large cities.

The Usher.

Commodore Tooker seems to have taken the reins of Daly's Theatre into his own hands, and is distinguishing his elevation to the box-seat by writing letters to the papers. The following is the text of one of his communications, published Monday morning in a daily paper:

Daly's Theatre will be open on Monday evening. During the day, however, in respect for the recommendations of the several official proclamations, the box-office and the business department will be closed.

I can discover no impropriety in this decision of Mr. Daly. The remains of the late President will have been buried by four o'clock in the afternoon and the formal funeral services ended. Everything looking to the relief of public feeling from the oppression of the hour should be adopted, and no prudish sentimentality permitted to interfere. No citizen can be charged with a lack of true feeling regarding the national calamity, and Mr. Daly and I are satisfied that our timely efforts to raise the weight of sadness from the people's heart will be appreciated by the public. As a member of the manager's committee I have interviewed nearly all of the directors of theatres, and find that they are almost unanimously in accord with the expressions of this card. A doubt as to the current of public opinion (which we all respect) has led to the closing of a majority of the places of amusement, and that precautionary action finds no condemnation at my hands. I respect the rights of others and claim freedom of action for myself. I believe that there will be very many theatre goers who will appreciate in a proper sense the position taken by the management of Daly's Theatre. Your obedient servant,

JOSEPH H. TOOKER.

* * *

Last week I endorsed the plan of opening the theatres Monday evening. The committee, representing the managers, decided otherwise, and it was generally understood, if not directly agreed, that the will of the majority should decide the question. Every manager except Messrs. Tooker and Murtha, acted up to this understanding, which was the sure and safe one, and quite in justice to that "prudish sentimentality" of which Manager Tooker complains. That many theatre-goers did not appreciate the position taken by the management was forcibly demonstrated by the mere corporal's guard of spectators which gathered to see Quits Monday night, to the imminent jeopardy of their lives.

* * *

Commodore Tooker paid me a visit Tuesday morning. He was eloquent in defence of the action taken by his theatre on the night previous. He considered himself perfectly justified in opening because Manager Palmer, an *ex officio* member of the committee, voted to close. Another justification he found in the fact that the managers resolved to "postpone all performances that otherwise would be given on the *day* fixed upon for the final obsequies of the late President," this day in Manager Tooker's vocabulary signifying the hours between sunrise and sunset. From this last point Manager Tooker extracted much consolation. He further remarked that the name of Garfield would be forgotten in a month, and then the closing of Daly's Theatre on the day of general mourning would be forgotten also. I can easily comprehend now Tooker's zeal in framing and endorsing the resolutions of the managers, knowing that at the time he saw a clever loophole in the word "day" for conscientiously disregarding the decision of the majority and committing a breach of professional honor. Like the howling 'longshoreman who inaugurates a strike and then takes water and employment at the same time, Manager Tooker broke faith with his associates in the hope of coining a few paltry coppers.

* * *

A representative of one of the city papers was detailed to visit Daly's Monday night on business for his paper. He applied to John Duff, who stood like a surly Peter at the gate, for admittance.

"You can't come in," said Duff.

"Why not?" asked the reporter.

"Because we suspend the free-list on holiday nights."

"Then you consider the day of Garfield's funeral a holiday?"

"Certainly."

I think this frank avowal will let the public into the secret of the real position of Daly's Theatre—the position which Manager Tooker, in the innocence of his confiding nature, trusts "many theatre-goers will appreciate."

* * *

Brignoli has received a letter from Patti's husband, Nicolini, offering an engagement for the Patti concert troupe. This letter to Brig. looks as if Kellogg and her Ma are wrong in stating that the great donna was not coming. Steinway says Adelina will surely arrive in New York November 1, and will fulfil all her engagements. The fluttering American breast will now sit still and wait.

* * *

Lawrence Barrett's Life of Edwin Forrest, in the "American Actor Series," has aroused considerable adverse criticism. I have not seen the book yet, but judging from a knowledge of Barrett's literary ability, I should suppose he would acquit himself with credit in the field of letters.

* * *

From time to time I notice the most absurd items about dramatic matters in the programmes circulated at the theatres. That distributed among the audience at the Standard is a fair specimen of this style of publication. It was evidently edited by the "devil" of Seer's steam-printing establishment, who somewhere obtained a book of theatrical reminiscences, "volume of forgotten lore," and from its pages, aided with paste-pot and scissors, he has wrenched the most extraordinary narrations. This is one of them:

TALMA.—When Talma was once playing Hamlet at Arras, in the fifth scene, where he is about to stab his mother, a military stranger was so overcome by the tragic powers of the actor that he was carried out of the theatre. His first words on recovery were: "Has he killed his mother?"

"Fifth Scene" is somewhat indefinite, but the place where Hamlet attempts to take off his mother is still more so. An allusion to Ophelia's marriage with the First Gravedigger, Polonius' duel with the Ghost, or Guildenstern's marriage to the Queen, could not have startled the military stranger more than this matricidal attempt on the part of the gentle Hamlet, and it is not a matter of wonder therefore that he had to be carried somewhere. Perhaps the steam-printer's "devil," fired by the example of Gilbert, was trying to perpetrate a bloodless joke upon the people who hear Patience for the first time, but unless Manager Henderson wishes his audiences to imitate the example of the military stranger, he had better give orders to his programmer providing for the instant suppression of the ambitious "devil."

* * *

Frank Mayo says that the salary list of his mastodon company is $2000 per week. In other words he will have to play to $380 a performance to meet salaries. Add to this fares for forty people, personal expenses, and the amount certainly will necessitate a succession of mastodonic receipts, with a prospect for profits as small as a needle's eye. Mayo subordinates himself to the ranks of his troupe, and places reliance on the drawing powers of a fine ensemble instead of depending on one name. This is perhaps a good scheme where return engagements are contemplated, but Shakespearean plays without a star are to the general public the same as Hamlet minus the melancholy Prince. Mayo is a ripe scholar, a man of fine intellectual attainments, and a deep student of the Bard of Avon. I hope he will be able to disappoint the fears of his friends in this new venture, and unlike most pioneers reap the reward of his own undertaking.

* * *

In Macbeth Mayo makes several departures from the traditions which govern the conventional representations of that tragedy. The most noticeable of these is having the part of Hecate played as a young and beautiful woman, instead of making her the toothless old hag we are accustomed to see domineering over the other witches. This idea is not original with Mayo, but it has not been applied to any production of Macbeth of late years in New York. Hecate was a witch of the air, a being who, according to her own words, made occasional jaunts to the moon for change. She ruled the other witches, and considering her aerial propensities, it is somewhat out of reason to make her an ugly sorceress. In numerous smaller details Mayo introduces new features and novel altorations, which thus far have aroused no approbation or unfavorable comment from the "Down East" critics.

* * *

Seven weeks ago THE MIRROR published portraits of the New York managers, with biographical sketches of each. These latter were prepared carefully from data furnished in most instances by the managers themselves or their business associates. Believing it to be a pretty well established fact that you can't very well go back of a man's personal statements concerning his birth and career, I placed positive reliance on these sketches. The London *Era* conscientiously copied the article—as it copies many others from this paper—without credit. After seeing this reprint, H. J. Wallack wrote a letter to the *Era* denying, in forcible English, the truth of the following extract from the biography of his brother, Lester:

His military career was of brief duration. When the Crimean war began he was in London, and enlistment infection took possession of him. He bought a commission in the service and enjoyed the honor of marching in the eventful procession which passed over Trafalgar square with flying colors and blaring trumpets through a concourse of sisters, mothers, sweethearts and old women, who lung to the departing soldiers as they marched through the streets, smothering them with kisses and showering them with blessings. This was pleasant for the sentimental Wallack, and he enjoyed it all with the huge fervor of a romantic youth. But the business of war was more solemn and not half so congenial. Three days on the Peninsula was enough for him. He sold his commission and returned to England, preferring to be a soldier on the stage than one in real life.

Of course Mr. Ledger, the editor of the *Era*, had no way of controverting the denial of Mr. Wallack, and in this way he met the punishment of all bad, bad newspaper men who copy articles without giving their source. Had Mr. Ledger sent to me I should have told him how the incident mentioned in the extract to which Mr. Wallack objects got into print. I certainly should have helped him out by telling him that the story was told to THE MIRROR by Lester Wallack's own cousin, a lady with whom, I am given to understand, Lester was enamored at the time mentioned; that she herself stood on the steps of the National Gallery and waved him a tearful farewell; that this lady is now in this country and will gladly endorse all that THE MIRROR said, and moreover—but Mr. Ledger having jumped into the fire himself it would be quite unprofessional to help him back again into the frying-pan unsolicited.

An Abbott "Ad."

There are two stars in the Emma Abbott Opera company, Emma herself and Julie Rosewald. It is a well-known truism that "too many cooks spoil the broth," which came near receiving another exemplification when the two queens of the American lyric stage were in Denver, Colorado. Two daily papers became mixed in the imbroglio, and each printed long puffs for their respective favorites. The Denver *Tribune* loudly stated that Miss Abbott was far superior to Miss Rosewald, and the Denver *Republican* as loudly repudiated such an absurd idea. The result was large houses, and a report spread by the veracious Dame Rumor that Miss Abbott was jealous of Miss Rosewald, and that behind the war of newspapers could be found the small hand of Miss Abbott, who intended to force Miss Rosewald to resign from her company. If the matter had been confined to the source which gave it birth the outside world would never have heard of the difficulty, but the rumor was extensively copied by the provincial press until it assumed quite alarming proportions. Wishing to get at the truth of the matter, a MIRROR reporter called upon Miss Rosewald, who made the following statement:

"The whole affair originated by the attacks made upon me by a man connected with the Denver *Tribune*. This man's name is Eugene Field. I first met him when he was connected with the Kansas City *Times*, in October, 1880. When the Abbott company were there one of the daily papers praised me above Miss Abbott, which was entirely uncalled for. Mr. Field immediately took up the cudgel in Miss Abbott's behalf, and published slurs upon my private character. I took no notice of the fellow. When the Abbott combination were in Denver this man, who had become connected with the Denver *Tribune*, proceeded to take his revenge. He ran me down in the paper, and is the only person responsible for the rumor that Miss Abbott dismissed me. The matter would have rested, but the editor of the Denver *Republican* sided with me, and while I am very thankful for his kindness, I wish that he had not done so. I am sure that Miss Abbott is not the person to get jealous, and I am equally sure that she is not the one that circulated the rumor. My relations with her company have always been of the pleasantest character, and I am re-engaged with her company until May, 1882. I hope THE MIRROR will publish my statement, and then the daily press can see that the matter amounts to nothing."

The Managers' Movements.

The committee appointed by the managers of the metropolitan theatres at the meeting last week assembled at the Union Square Theatre on the afternoon of last Saturday. Mr. A. M. Palmer, of the Union Square Theatre; Henry E. Abbey, of the Park Theatre; Col. William E. Sinn, of Brooklyn, and Commodore Joseph H. Tooker, of Daly's Theatre, were present. Mr. Abbey was appointed Chairman, and immediately requested the gentlemen present to state their views regarding the closing of the theatres on Monday evening.

Commodore Tooker said that he thought the dramatic profession had signified their respect for the memory of President Garfield sufficiently by closing on the day of his death. It seemed as if it were straining a point to further take action in the matter. It has been the custom of military organizations, after burying their comrades, to return to their daily avocations after the funeral, and as the President will have been buried long before the hour of opening the theatres, he could not see the practicability of closing under the existing circumstances.

Col. Sinn did not concur with Mr. Tooker's opinion. He thought that public opinion demanded the theatres should be closed, and should act accordingly.

Mr. Abbey thought that Com. Tooker's views were correct, but the gentleman added that he would be guided by the sentiments of the majority.

Mr. A. M. Palmer was indignant at the ideas expressed by Mr. Tooker. He said that $5000 cash would not tempt him to open the Union Square. He thought that as the managers had appointed a committee, who advised closing, they were in duty bound to abide by such decision.

Mr. John Stetson, of Booth's Theatre, announced his intention of closing his theatre, and then withdrew from the meeting.

Mr. Henderson, of the Standard, also assumed the same position as Mr. Stetson.

After much conversation Chairman Abbey proposed voting upon the resolution of the committee, which, however, was not done.

The meeting adjourned without action.

The following list shows the action of the theatres Monday night:

Closed.—Madison Square Theatre, Thalia Theatre; Haverly's Fourteenth Street Theatre; the San Francisco Minstrels; Abbey's Park Theatre, the Bijou Opera House, Haverly's Fifth Avenue, Booth's Theatre, Union Square Theatre, Germania Theatre, Standard Theatre, Harrigan and Hart's.

Opened.—Windsor Theatre, Grand Opera House, Haverly's Niblo's Garden, Daly's Theatre, Metropolitan Theatre.

The majority of the theatres were heavily draped in mourning Monday night last.

Chatting with Miss Ward.

"1100 pages of evidence has been taken by Commissioner Van Wagner in London in that *cause celebre* the Forget-Me-Not suit," laughingly remarked Genevieve Ward to a MIRROR reporter. "Mr. Van Wagner was appointed by the Superior Court of the State of New York to hear the evidence of complainant and defendants, and to hand the same to Judges Sedgwick and Truax, who will determine the rights of the matter. I have just received a letter from my brother, who states that our side so far has much the best of the battle."

"How about the author of the piece?"

"Hermann Merivale is the son of a very distinguished West Indian judge. I think that Merivale was a barrister, until one fine day, when he attempted to kill his mother, and for such proceeding was incarcerated in a lunatic asylum. While there he wrote 'Letters of a Sane Patient' for the papers. He was a hard drinker. Why, Mr. F. Clarke, who was a member of my company, told me that he saw Mr. Merivale drink thirteen whiskey toddys, one after the other, and for that reason he attempted to kill his mother. About the 15th of August, 1879, I was managing the Lyceum Theatre in London, when Mr. Merrivale sent me his play, Forget Me-Not, for examination. I rather liked parts of it, and finally purchased it at the author's price, which was £300 for five years, with further option of the piece at the end of that time in case I so wished. Mr. Merivale knew that I was an American, and had always had my advertisements read 'the American actress,' and I told him expressly that I purchased his piece for the purpose of first producing it in London, and then, when it had received the stamp of a London success, should take it to America. Afterwards I advertised in the London *Era* that I reserved all rights to the piece in England and America. My advertisement remained in the paper for six months and not a word was said by Mr. Merivale. I believe he stated on the witness stand that the reason he did not interfere was because he knew I had no right to the piece. If he knew such a fact, he cheated me when he sold the piece, for he perfectly understood that I should probably bring the production to America. Besides I had to change and rewrite most of the situations. The strongest point in the piece, when I 'see the man on the stairs,' is my idea, and the *denouement* of the piece is also mine. Mr. Merivale had a lot of twaddle and stuff in it which made the piece end in a comic manner. In fact it originally was a comedy, and when Merivale attempts to claim what he has done he is decidedly arrogant, to say the least. You know this man says that I never amounted to anything before I took his play, and that HE made ME as an actress. I can only say that *I* established what HE lost—his reputation for sanity. In a private letter to me, Mr. Hawley Smart, the London critic, says: 'No two in the audience were more pleased than Mr. Herrman Merivale and myself with your rendition of Lucrezia Borgia.' In the face of that letter Mr. Merivale declares he has never seen me act. Oh, but let me introduce you to the Countess Thekla!'

The reporter braced himself for the introduction to nobility, and was rather surprised and disappointed when the Countess Thekla proved to be a very cunning specimen of a black-and-tan dog.

"Yes," continued Miss Ward. "The Countess is the first dog that ever came over from London as a first-class Cunard passenger. By the way, there is a funny little incident in which Thekla is interested. When in London the Prince of Wales came to the theatre to see Forget-Me-Not, accompanied by the Duke of Edinburg and Prince Teck, the husband of Princess Mary. After the performance they all came into the green-room to congratulate me on my success, as is the usual custom. Now I call my little dog the Teck, as a diminution of her full name, and as the gentleman entered the room I heard her barking outside. I immediately said: 'Come here, Teck; come here!' You can imagine my surprise when the Prince of Wales informed me that his brother-in-law was called Teck. Mrs. Langtry told me that the joke was heartily appreciated by the royal family."

"Will you produce a new play while in America?"

"In Boston I shall bring out a play by the Hon. Lewis Wingfield, of London, named The Spider's Web. The author is the gentleman who adapted Marie Stuart for Modjeska. The plot is the story of a wicked woman, who is a great hypocrite, and who is engaged to marry an old man—a minister of state. In the meantime the woman falls in love with a young man, and the piece involves the attempt of the woman to preserve her reputation, while she satisfies her ambition by the old man's love, and her own feelings by the young man's adoration. I think it is as strong a play as Forget-Me-Not. I want to produce it in New York, but Mr. Palmer, of the Union Square Theatre, thinks I had better stick to Forget-Me-Not. My company is an excellent one, and I hope to be able to better impress my audiences than I did when in the city last season."

Modjeska Coming Again.

"Is it true that Modjeska will appear in America under your management?" whispered a MIRROR reporter into the ear of John Stetson, yesterday.

"I am perfectly willing to inform you, young man, that you are right. It is the truth. I received a cablegram from London this morning, from my agent there, stating that he had just completed negotiations, and that he awaited my instructions regarding a company. I intend to form an English company, and have several well-known actors and actresses in view. I think if possible I shall engage Forbes Robinson, who supported Genevieve Ward, as the leading man of the company, but cannot tell you regarding the balance of the people."

"How long will Modjeska's American season last?"

"From October till May. The lady will sail for America ere long, and I do not doubt but she will make a sensation here again."

"Has Harry Sargent anything to do with her tour?"

"No, sir. I alone am the manager. She is in no way connected with Mr. Sargent while in America."

"When will you open in New York?"

"I cannot say yet. As soon as I hear something definite regarding the company engaged, from my agent in London, I can answer the question very quickly. But until I know definitely I can only say that Modjeska will appear in New York city some time this season."

Points About Rossi.

"I can give you a few ideas concerning Rossi," said Mr. C. A. Chizzola, "but until his arrival cannot, of course, give a very full account of his intentions. In regard to the management of his American tour I can tell you everything. Signor Rossi sailed Saturday last from Havre in the steamer *Amerique*, and will arrive in America either on the 26th or 27th. A large number of friends will meet the ship upon which he comes at Sandy Hook, and will probably give a dinner and reception before he leaves for Boston. The company engaged to support him includes H. A. Weaver, E. A. Eberle, Charles Kent, W. V. Ranous, E. F. Kelley, Signor Francesco Massel, Leslie Gossin, Henry Weaver, Jr., F. L. Wise, W. Morris, E. Elberts, Signor L. Ventura, with Louise Muldener, Constantine Hamblin, Carrie Turner, Mrs. E. A. Eberle and Mrs. H. A. Weaver. Our business agent will be J. St. Maur, and the first appearance of the great tragedian will occur at the Globe Theatre, Boston, on October 3. During the stay at Boston we will produce Hamlet, Romeo and Juliet, in addition to the opening piece, which is King Lear. We shall remain in Boston and vicinity until October 31, when we will open in New York at Booth's Theatre. I think that Lear will also be the play for Rossi's metropolitan debut. His career has been one of note. He was born in Leghorn in 1829, consequently he is now 52 years of age. The father of the tragedian was a soldier of the first empire. Rossi was sent to the college of San Sebastian for the purpose of becoming a literary man, but acquiring a taste for theatricals, he finally, in 1846, I think, joined a company of players. He attracted the attention of Modena, the great actor, soon after, and was thoroughly schooled in the art by the man who instructed Salvini, Luigi, the two Vestris, and Fanny Ludowski. Rossi rose rapidly in his profession, and in 1852 was offered a prominent position in the Royal Sardinian company of Turin, of which Mme. Ristori and Gattinelli were members. Rossi accompanied Ristori to Paris in 1855, and soon after headed a company of his own. He has played in Austria, France, Germany, in fact, all throughout Europe, and has an established reputation there. He has been in Spain and in South America, and always received the same reception, which was like an ovation. All over the world the crowned heads have decorated him with numerous orders. In physique he is slighter than Salvini, but he has a broad chest, and his voice is, I think much sweeter and more sympathetic. He plays Othello as a creature of primitive culture, with unbridled affections and passions. He will electrify a New York audience, I am confident. His repertoire consists of King Lear, Romeo and Juliet, the Merchant of Venice, Richard III, Edmund Kean, Hamlet, Othello, Macbeth, and Louis XI. I have hopes of a great success for him."

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

city on the 23d to fair house. Hoey and Hardie combination in Child of the State 24th to fair house. Booked: The Florences Oct. 1; the Harrisons 3d; Geo. H. Adams' Humpty Dumpty 4th; Haverly's European Mastodons 8th; Tourists 15th; Wilbur Opera company, 15th.

Grand Central Garden (John Winter, proprietor): Has been closed since Monday night, and will open this week with the Leonard and Jones combination.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Booked: The World, under Brooks and Dickson, 27th, one week; Palmer-Graham company, in My Sweetheart, Oct. 3, one week.

Music Hall (George E. Oliver, manager): Booked: Spiller's After the Opera, 26th, 27th and 28th; Nick Roberts' Humpty Dumpty, 30th and Oct. 1; Wallack's entire company, 17th, week.

Novelty Theatre (Fred Levantine, manager): The Watson and Ellis combination drew good houses during the past week, and gave one of the most satisfactory entertainments of the season.

AUBURN.

Opera House (A. Shimer, proprietor and manager): Ada Grey in East Lynne 22d to fair business. Booked: Steele Mackaye's company 27th; Joseph Jefferson 28th.

BATAVIA.

Opera House (H. C. Ferren, manager): The Miner-Rooney combination appeared before a large audience 21st, and gave a fine variety performance. An interesting feature of the entertainment was the bicycle act of the Stirk family.

BUFFALO.

Academy of Music (Meech Bros., managers): Lillian Cleves opened to a good sized audience Monday evening in Only a Farmer's Daughter. Miss Welby and Miss Mamie Gilroy are good in their parts. Richard Foote is a clever actor, and makes much of little as Harold Lennox. Mr. Barnes is fair, and the stock of the company an average one. Charles L. Davis and an excellent company filled out the week with Alvin Joslin. The piece is too well known to call for criticism. For this week we are to have Lawrence Barrett, supported by one of the strongest companies traveling. He will probably produce his new play, Pendrogas, during this engagement. The following week, Lotta.

The Adelphi (Joe Lang, manager): The names of the company to appear should warrant a liberal attendance.

St. James Hall (Flint and Carr, managers): Leavitt's Gigantean Minstrels occupied the boards Monday and Wednesday evenings, playing to good houses. The Miner and Rooney combination filled up the week, and were deservedly welcomed with big houses. The Boston Ideal Uncle Tom's Cabin company are booked for the latter part of the week.

Items: On the 27th, 28th and 29th of October the Wallack Theatre company appear at the Academy of Music.

DUNKIRK.

Opera House (T. J. Gilbert, manager): Lillian Cleves, in Only a Farmer's Daughter, 23d, was well received by a large house, and all the parts well sustained. Booked: Miner and Rooney's combination, Oct. 3.

ONEIDA.

Conroy Opera House (Capt. Remick and Lieut. Carana, managers): Geo. E. Stevens' Uncle Tom's Cabin troupe 21st to big house. Show A 1.

Devereux Opera House (H. Devereux, manager): Coming: Jarrett and Palmer with Slavin's Uncle Tom troupe.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Jarrett and Palmer's Uncle Tommers drew a large house 21st and gave satisfaction. Joe Jefferson billed to appear in The Rivals 26th has canceled. J. S. Clarke in A Widow Hunt 30th. Joe Murphy and John T. Raymond later.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Booked: The World combination Oct. 3; G. H. Stevens' Uncle Tom's Cabin company 6th.

ROCHESTER.

Grand Opera House (Joseph Gobay, manager): Brooks, Dickson and Clapham's Minstrels, which were billed for the 26th, canceled on account of the national calamity. The One Hundred Wives company appeared 21st and 22d to light business. E. T. Goodrich and company presented their border drama Grizzly Adams 23d and and 24th to small audiences. Booked: Ada Gray and company 27th; Joe Jefferson 29th.

Corinthian Academy of Music (Arthur Leutchford, manager): Hermann, magician, to large house 19th. William Courtney in concert 22d to fair business. Leavitt's Gigantean Minstrels presented a rather novel entertainment 24th to a large audience. Booked: The Big Four 27th; Steele Mackaye and company 28th and 30th and Hazel Kirke 29th and Oct. 1; Frank Mayo 3d for one week.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Large and fashionable audiences greeted Ada Gray 19th, 20th and 21st, in East Lynne. George Darrell made an excellent Sir Francis Levison. Miss Gray was the recipient of handsome floral tributes and numerous encores, being called before the curtain several times. The engagement netted $1542. Jarrett and Palmer 22d, 23d and 24th to good business, produced Uncle Tom in quite a new and original manner. The menagerie attractions are far above the average. Booked: Steele Mackaye's Hazel Kirke 26th; Joe Jefferson 27th; George S. Clarke 28th and 29th; Mary Anderson 30th and Oct. 1.

Items: George Darrell ended his engagement with Watkins' company 24th. He joins Fanny Davenport's company at Brooklyn 26th.—Cal Wagner has been in town the past week. He has engaged several new men for his company.—J. R. Smyth, for the past five years with Jarrett and Palmer, is about leaving the stage.—Steele Mackaye's Hazel Kirke canceled their engagement of 26th.—Brooks, Dickson and Clapham's Minstrels disbanded at Canandaigua 22d.—The brickwork on the new Opera House was commenced this week.—O. W. Arch and L. T. Page, late of Brooks, D. and C.'s Minstrels, have been engaged by Happy Cal Wagner.—Rumor says that a suit is to be instituted against Jarrett and Palmer by the Candee House for non-compliance with a contract relating to the number of people said house should entertain.

TROY.

Griswold Opera House (S. M. Hickey, proprietors): Oliver Doud Byron, Nick Robert's Humpty Dumpty and the World combination did a large business during the week ending 24th. Coming: Mary Anderson 27th and 28th; Frank Mayo 29th and 30th; Palmer Graham combination Oct. 3, three nights; John T. Raymond 6th, three nights.

Rand's Opera House (Preston and Powers, managers): Spiller's After the Opera troupe three nights 29th.

Grand Central Varieties (C. S. Gray and Co., managers): Business continues good with a fair performance by leading variety talent.

UTICA.

Opera House (Thomas L. Yates, manager): Brooks and Dickson's combination gave The World 20th and 21st to crowded houses, standing room being at a premium long before the rise of the curtain. Mary Anderson in Evadne 29th. John Abercrombie's Boston Ideal Uncle Tom company, booked for 23d, canceled.

OHIO.

BELLEFONTAINE.

Grand Opera House (Opera House Co., managers): Authony and Ellis' Uncle Tom 23d to good business.

CLEVELAND.

Opera House (L. G. Hanna, manager): J. K. Emmett opened 19th to a crowded house. His well-known Fritz was received with the usual manifestations of favor. Mr. Emmett has only a fair support this season. Upon hearing the news of President Garfield's death the house was closed for the week, and the star went to New York. The company remained here balance of week. The Opera House reopens 27th with Nat Goodwin and Eliza Weathersby. Robson and Crane next week. The World October 10th.

Academy of Music (John A. Ellsler, manager): A. O. Miller presented 19th a piece written by himself, entitled Muzzel. The performance was given in aid of the Michigan sufferers, and the house was packed to the doors. Many who had purchased tickets were unable to gain admission on the opening night, and the Academy was reopened Thursday and Friday in order to accommodate them. Mr. Miller's Muzzle is a type of the conventional stage darkey, who appears as the rescuing hero at various critical junctures in his sensational play, which, without him, would be dismal in the extreme. His company's acting is of a decidedly milk and-water quality and would not bear the ordeal of criticism. Hooley's Comedy company week of 26th; Janauschek Oct. 3d; Frank Mayo 10th.

Items: The remains of the late President lie in state in this city at the present writing, and an all-absorbing grief drives away for the present every thought of amusement.—The celebrated Marine Band gave a sacred concert in the Square Sunday afternoon.—Manager Hanna generously placed his Opera House at the service of the House of Representatives, who used it as a headquarters during their attendance here upon the Garfield obsequies.—All the theatres are tastefully draped in mourning.—The Cleveland Vocal Society and orchestra furnished music for the Garfield funeral.

COLUMBUS.

Grand Opera House (Theo. Morris, manager): The engagement of Marie Prescott 23d and 24th was fairly successful. She appeared as the Countess Magdaline and Parthenia, and left an excellent impression. The company supporting her is weak. Coming: M. B. Curtis' Sam'l of Posen 27th and 28th; Robson and Crane 29th, 30th and Oct. 1; Hess' Acme Opera company 3d and 4th; Sol Smith Russell 5th; Maggie Mitchell 14th and 15th; Joe Jefferson 18th and 19th.

Comstock's Opera House (Frank Comstock, manager): Tony Pastor and company played to a crowded house, as usual, 22d. Coming: B., W., P. and W.'s Minstrels 27th; Deacon Crankett and T. W. Keene soon.

Items: Frederick Paulding canceled all of last week's engagements. He will play in Dayton 27th.—Advance agents in the city: E. M. Gothold; B., W., P. and W.'s Minstrels; George W. June, Marie Prescott combination, E. C. Sweet, Sam'l of Posen, T. F. Shea, Robson and Crane.—Charlotte Thompson will play at Comstock's Oct. 4.—F. L. Staley, Cleveland Correspondent of THE MIRROR was here on a visit to his parents last week.—S. D. Hendershott, press agent B., W., P. and W., is visiting relatives here he had not seen for twenty-five years.

NEWARK.

Opera House: B., W., P. and W. Minstrels 24th to a large audience; performance very good. Coming: Charles E. Brassman, with Annie E. Vickers, dramatic recitations, etc. 29th; Marie Prescott in Camille Oct. 4 and 5.

Music Hall: Nothing on the boards this week. Coming: Hi Henry Minstrels Oct. 5 and 6; Nat Goodwin's Froliques 7th. Large number of shows booked for both houses.

PORTSMOUTH.

Wilhelm Opera House (John Wilhelm, manager): Booked: Healey's Hibernian Minstrels Oct. 3; Mr. and Mrs. Lingard 4th; Union Square company 11th; Florence Gillett 14th.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The comic opera Boccaccio was produced by the Mahn Opera company 19th to a large and appreciative audience; the cast throughout is good. A Child of the State was presented by the Hoey-Hardie combination 21st to fair house; the company is a strong one, and the performance good. Rooms for Rent was presented 22d to fair business. Were it not that this play is in good hands, who make it extremely lively and amusing, it would be without interest. Coming: Hazel Kirke Oct. 4; Mr. and Mrs. Knight in Baron Rudolf 6th.

Items: Herne's Hearts of Oak have canceled date 26th, and will appear later.—On learning the death of the President, Mr. Mahn cancelled an engagement until after the burial, and left here for Philadelphia, where he opens at the Chestnut Street Opera House.—The Academy of Music is heavily draped in mourning.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): B., W., P. and W.'s Minstrels drew a packed house 19th. Collier's Banker's Daughter drew large and fashionable audience 22d; Adele Belgarde, as Lillian, carried off the honors of the evening. Lawrence Barrett 23d, in Richelieu, to large business. Barrett was enthusiastically received, and was twice called before the curtain. At the matinee 24th Yorick's Love was presented to a large audience. In the evening the house was packed from pit to dome, Mr. Barrett appearing in Julius Cæsar. The engagement was one of the theatrical phenomena of the season. Booked: Haverly's Strategists Oct. 6 and 7; Gardner's Legion of Honor 10th and 11th; Frank Mayo 12th and 13th.

Gem Theatre (M. J. Cain, proprietor): Variety performance.

DANVILLE.

Opera House (Catlin and Talley, manager): The Geo. H. Adams company arrived here the 20th with car covered with mourning and notified the management he would not play that night out of respect of our lamented President. They return here at a later date. Herne's Hearts of Oak are handsomely billed for Oct. 1. Duprez and Benedict's Minstrels 4th; Vosburg Dramatic company 8th; Alex. Caufman 10th.

Items: The Steele Mackaye or Vosburg Dramatic company have notified Manager Mishler that they would fill their dates playing Won at Last in lieu of Hazel Kirke.

HARRISBURG.

Opera House (H. J. Steel, manager): Booked: Herne's Hearts of Oak Oct. 5; A. Kauffman, in Lazare, A Life's Mistake, 8th.

Item: On account of the death of the President the following dates were canceled: Healey's Hibernian Minstrels 20th; Haverly's Strategists 23d; Mahn's Opera company 24th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Healy's Hibernian Minstrels played to fair business 19th. Jennie Lee on the 20th and Mahn's Opera company 24th canceled. Haverly's Strategists played to light business 26th.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): B., W., P. and W.'s Minstrels gave a laughable performance to a large house 16th. Lawrence Barrett, as Iago, in Othello, gave a fine performance. Collier's Banker's Daughter to fair business 23d. Booked: Haverly's Strategists Oct. 5; Miner-Rooney combination 7th.

PITTSBURG.

Opera House (John A. Ellsler, manager): Bartley Campbell's My Geraldine 27th, for the week, followed by Maggie Mitchell Oct. 3d.

Library Hall (Fred. A. Parkes, manager): The national calamity had a depressing effect upon Mr. and Mrs. Goodwin's business at this house last week. A very large audience was present Monday night. The Member for Slocum was given for the first time in this city and met with approval. No performance 26th. Haverly's Strategists week of 27th; Hooley's Comedy company Oct. 3.

Williams' Academy (H. W. Williams, manager): Sprague's Gigantics closed a highly successful week's business 24th. The House was closed 20th, and so remains until 26th. The K. H. K. Specialty combination open 27th, for week. Rentz Santley company Oct. 3.

Lyceum (John A. Ellsler, manager): Tony Pastor gave three of his model entertainments 23d and 24th. This house will now be transformed into a roller skating rink, and will be opened Oct. 10.

Items: Bartley Campbell has been quite ill. He has been at his sister's residence in this city for some days past recuperating.—Topsy Venn did not appear with the Surprise Party last week. Her place was acceptably filled by Miss C. E. Perkins.—Bartley Campbell will dispose of his business next season to the highest and best bidder, in order to take a much-needed rest.—During one of the performances at the Academy last week John Rowan, of the company, was accidentally killed. The employees of the house and members of the company raised a subscription of $50 for the unfortunate man's family. Manager Williams defrayed the funeral expenses.—Our managers were all prompt in their expressions of sympathy for the nation's loss. All houses were immediately closed, and the Opera House was given over to the Citizens' Committee which arranged matters for the reception of the funeral train and its transmission through the city.

PITTSTON.

Music Hall (W. D. Evans, manager): Booked: Hearts of Oak, 28th; Hazel Kirke, Oct. 7; George S. Knight and company, 13th; Hague's European Minstrels, 17th; Sol Smith Russell, 18th; 100 Wives combination, 28th.

READING.

Academy of Music (John D. Mishler, manager): Mahn's Opera company in Boccaccio canceled their date. Hoey and Hardie company in Diplomacy 22d to a good house. Booked: George H. Adams 27th; Mr. and Mrs. Florence 28th.

Grand Opera House (Geo. M. Miller, manager): Frederick Paulding 19th to fair house; Spiller's Rooms for Rent 21st to fair house; the play could be much improved. Jennie Lee in Jo canceled, 23d. Booked: Haverly's European Mastodons Oct 5.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Geo. H. Adams played her 24th. Notwithstanding the extreme heat and the gloom cast over the city by the loss of the chief magistrate, Mr. Adams played to immense business and his performance gave entire satisfaction. Booked: Hearts of Oak Oct. 3; G. S. Knight 8th.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): George H. Adams' Pantomime company 23d to crowded house; standing room only; company fine. Booked: Duprez and Benedict's Minstrels Oct. 3.

TITUSVILLE.

Parshall Opera House: Lawrence Barrett, in Richelieu, to a large, elegant and appreciative audience 22d. His acting was superb; the support was good; the Mauprat of Mr. James was especially acceptable. Booked: Rooney and Miner combination Oct. 6.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): G. S. Adams' Humpty Dumpty troupe 21st to an immense audience. The performance was an excellent one throughout.

YORK.

The Opera House has been closed for the week on account of the President's death. Booked: Adams' Pantomime 30th; Rose Eytinge, in Felicia, Oct. 1.

RHODE ISLAND.

NEWPORT.

Booked: Aldrich and Parsloe Oct. 3 in My Partner.

PROVIDENCE.

Opera House (George Hackett, manager): Last Saturday closed the two weeks' engagement of Frank Mayo, during which he has given some very fine renditions of Shakespearian characters. Opening in Macbeth, Mayo continued it for one week, handling the character in a masterly manner. Hamlet, Richelieu, Othello, and Richard III were given. The same may be said of each of these impersonation as of Macbeth. While in many ways they differ from the usual mode and form, in manner of delivery, stage business, etc., in almost every instance the innovations were for the better and the entire list of character was played with that earnestness that takes a strong hold upon his auditors. John T. Raymond will appear this week in Fresh. Balance of the week, F. S. Chanfrau is announced in Kit.

Low's Opera House (William H. Low, manager): Nick Roberts' Humpty Dumpty Forty-Clown U. S. Minstrels were announced for the nights 26th and 27th. Out of respect to the late President the house was closed Monday, and Humpty Dumpty appeared one night, 27th; Frank J. Frayne 29th, 30th and Oct. 1; Annie Pixley as M'liss 3d, one week. Miss Pixley is an immense favorite here. Callender's Georgia Minstrels were here three nights of last week; attendance light.

Theatre Comique (Hopkins and Morrow, managers): Even the patrons of this jolly theatre have evinced no inclination to be amused, and last week showed only fair houses. This week a new bill is offered.

Sans-Souci Garden (William E. White, manager): The Mascotte is the attraction still.

Music Hall (C. H. Smith, manager): Opens with an Uncle Tom's Cabin company Oct. 5, with no end of Topsys and Markses, donkeys, bloodhounds, etc. A grand concert by Clara Louise Kellogg 14th.

SOUTH CAROLINA.

CHARLESTON.

Owen's Academy of Music (J. M. Barron, manager): Haverly's Mammoth Minstrels 21st and 22d to big business. The opening night hundreds were turned away. John E. Owens will be the next attraction, Oct. 3, for three nights, followed by Hoey and Hardie's Child of the State, 7th and 8th.

Item: Haverly's Minstrels paraded here with crape on their arm, as a token of respect to our dead Chief Magistrate.

COLUMBIA.

Opera House (Eugene Cramer, manager): Haverly's New Mastodons opened the season 19th, playing to a packed house. John Owens is booked for 29th.

Item: Eugene Cramer is confined to his bed with malarial fever.

TENNESSEE.

MEMPHIS.

Leubric's Theatre (Jos. Brooks, manager): Opened 22d by Chas. E. Verner and company in Eviction to fair business. Tony Denier's Humpty Dumpty 30th. The regular season opens Oct. 12 with B., W., P. and W.'s Minstrels. C. S. McClennan, agent of the Eviction party was subpœnaed as a juryman in a petty larceny case, much against his will. He endeavored to explain his position to the judge, but no appeal was listened to.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Fay Templeton Star Opera company 21st and 22d in The Mascotte to very good and appreciative audiences, despite the hot weather. Miss Templeton has improved greatly since she was last here and had most efficient support in Mr. Crane as Pippo, Miss Vane as Fiametta, Mr. Templeton as Prince Lorenzo. Tony Denier's Humpty Dumpty troupe is billed for 23d and 24th.

Grand Opera House (J. O. Milsom, manager): Verner's Dramatic company appeared in Eviction 21st and matinee to moderate houses.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Chas. Atkinson's Jollities 19th in the Electorical Doll; slim show to slim house. The actors seemed worthy of a better play. Booked: Rogers Palmer-Graham company in My Sweetheart 24th; J. M. Hill's Deacon Crankett company 26th.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George S Smith, manager): Booked: Mr. and Mrs. Frank Chanfrau in East Lynne and Kit, Oct. 3 and 4; Fred. Paulding early in November, and George S. Knight and wife in December.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Kunkel's Nightingale Minstrels to good business 23d and 24th. Coming: Cora Van Tassel Dramatic company, 29th and 30th; Leavitt's Gigantean Minstrels, Oct. 5; Mrs. Chanfrau, 10th, 11th and 12th.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): John E. Owens in Solon Shingle 21st to good house, but on 22d the house dwindled to nothing. He was announced in a matinee 23d but the attendance was so small he refused to perform and the ticket-money was returned to the people. Booked: Hoey and Hardie's combination.

PETERSBURG.

Academy of Music (John B. Ege, manager): John E. Owens as Solon Shingle, 19th, to fair house. The piece was not very well received here. Kimball's Nightingale Minstrels followed 20th, to rather light business. Nothing booked for next week.

RICHMOND.

Theatre (W. T. Powell, manager): Kunkel's Nightingale Minstrels gave one performance 21st, to a small audience. Ford's company will give one week of light opera commencing Oct. 10. Hoey-Hardie combination open 29th.

Opera House (A. B. Duesberry, manager): This house opened 19th, with a strong variety troupe, to a large audience. Business continued good. Alice Cottrell closed 24th.

Theatre Comique (W. W. Putnam, manager): Robert Watson and Clara Wilson closed 24th. Bella Cushing and Charles Devere, with a troupe of educated dogs, opened 26th. Business good.

Items: George Kunkel, proprietor of Kunkel's Nightingale Minstrels, met many old friends during his visit here. He was manager of the Richmond Theatre in 1860.—Bruno Kumicott, of Leavitt's Minstrels, is in the city, making arrangements for a southern tour of the troupe.

WEST VIRGINIA.

WHEELING.

All companies that were booked to appear at the Opera House the past week have cancelled. The Acme Opera company will appear 28th and 29th.

The Academy has been closed all the week.

WISCONSIN.

RACINE.

Opera House (George Barroughs, proprietor): The Acme Humpty Dumpty company 20th, playing to fair business four nights.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): John McCullough, under the management of William M. Connor 19th, for week, with the exception of Tuesday 20th, upon the receipt of the intelligence of the President's demise, when all theatres were closed. Virginius, Richard III, Damon and Pythias, Ingomar and Gladiator were given to good audiences. The supporting company are very good. Mitchell's Pleasure Party 26th, week; Prof. Hermann Oct. 3, week; Rice's Surprise Party 10th, week.

Academy of Music (Henry Deakin, manager): Buffalo Bill in Prairie Wait, the blood curdling drama of the Far West, assisted by his Indians 18th, 19th and 20th, attracted about two thousand five hundred people; two thousand witnessed the performance, and the rest turned away. These twenty five cent matinees seem to attract greatly. King and Castle's Star combination filled in the time originally given to Cal Wagner's Minstrels 22d, 23d, 24th and 25th, but he failed to keep his contract. The variety bill was quite lengthy, and very poor. Charles Gardner (the would be Emmet) gave some very good sketches; the attendance was light. C. L. Davis' Alvin Joslin Oct. 3, week; McIntyre and Heath's Minstrels 11th, week.

CANADA.

HALIFAX.

Academy of Music (J. Jack, secretary): The Fifth Avenue Theatre company, W. H. Lytell, manager, opened with The World 20th to a large house.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Leavitt's Gigantean Minstrels 23; standing room only. Big Four Minstrels 29th; Lotta Oct. 1; Power's Galley Slave 3d, 4th, 5th, 6th and 7th; Barry and Fay 8th.

Academy of Music (Joseph Kneeshaw, manager): Florence Gilette combination to fair houses 19th and 20th.

LONDON.

Grand Opera House (C. J. Whitney, manager): Leavitt's Gigantean Minstrels drew fair houses 21st and 22d. This company is without doubt the finest ever seen in this city. Gosche-Hopper company 23d and 23th, and Saturday matinee to fair business; show good.

Holman Opera House (Geo. Holman, manager): The Holman company produced Olivette 23d and 24th to fair houses. The parts were well sustained throughout.

MONTREAL.

Owing to the number of strangers in town attending the exhibition, the theatres and places of amusement generally have done a rousing business during the past week.

Academy of Music (H. Thomas, manager): Lotta played to packed houses 19th, 20th, 21st, 22d. The little lady is a piquant and charming actress. A new historical drama, One Hundred Years Ago, by L. O. David, a local author, received its initial representations 23d, 24th. The play, which has for its foundation, scenes of the American revolutionary war, relating more particularly to Arnold's treason, and the capture and death of Major Andre, is not devoid of literary merit, but requires entire rewriting and condensation by some one better up in stage business, etc., than Mr. David. The company, brought on from New York by Ed. Bayeard, is about as bad as it can be. The original Madison Square company in Hazel Kirke, 26th, week.

Theatre Royal (J. B. Sparrow, manager): Deacon Crankett combination week of 19th to large business. The play and company have made an excellent impression. Ben Maginley's Deacon and James O'Neil's Joe Thatcher are in their way as good as anything we have had here for a long time. The company altogether is a capital one. This week the Palmer Graham company in My Sweetheart. Minnie didn't leave a very pleasant impression the last time she was here when she played to a succession of empty benches, and from all one can hear of the play she won't have much chance of working into public favor now. Next week Baker and Farron.

Albert Hall (C. C. DeZouche and Co., lessees): Corinne Merriemakers did a good business. The child wonder is as precocious as of yore. The company contains some promising young people, notably Misses Lizzie Hunt, Fanny Cory and Sarah Le Page, who are worthy of better things than playing seconds to an infant prodigy.

Queens Hall: Carreno-Donaldi Concert was well attended and gave satisfaction. Gertrude Franklin in four concerts did well.

Victoria Rink: J. B. Sparrow has rented the rink for this week and inflicts on us Smith's Mammoth Uncle Tom's Cabin company. He plays in opposition to his other show, Minnie, at the Royal, and between the two will probably come out at the wrong end.

OTTAWA.

Grand Opera House (John Ferguson, manager): Lotta and her excellent company occupied the boards 23d and 24th, appearing in Musette and Zip to large audiences. Booked: Baker and Farron 30th and Oct. 1.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Collier's Banker's Daughter 19th, three nights to only moderate business, considering the great merit of the play. Balance of week the original Madison Square company in Hazel Kirke to large business; play and company excellent. Lotta 26th, four nights.

Royal Opera House (J. C. Conner, manager): Baker and Farron held the boards at this house in Chris and Lena and Foreigners all week. The house was packed to the doors the first night, and for the rest of week business was large. E. T. Goodrich and company 26th.

—Our Lexington (Ky.) correspondent writes: "Forepaugh had a misunderstanding with the Mayor of Frankfort in regard to license, and the Mayor called out the police force and threatened to kill the first man that attempted to unload any of the circus paraphernalia within the city limits. Forepaugh appealed to Governor Blackburn, who promised him protection, the Mayor still remaining firm. The Governor called out the State Guards, who, with fixed bayonets, drove the Mayor and police away from the cars. The cars were then unloaded under protection of the soldiers. Forepaugh has brought suit against the city for $5000, and his prospects are good for recovering. The Mayor now rides around the city with a double barreled shot-gun. It is generally conceded that Forepaugh and his representatives were in the right."

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The Giddy Gusher

ON VARIETIES OF PATIENCE.

Not a long while ago this giddy thing had part of the libretto of Patience sent over to her from London, and she made up her mind if the music, in any degree, corresagreed with the words, that Patience was going to be a daisy. Then when the enterprising Pond published the score her expectations were increased, and, Thursday night, they were fully realized. It's not so disastrously tuneful that every village in the Union can get up an amateur company, and do it as the bucolic native did P—n—f—r—. It's been a failure in Baltimore, Boston and San Francisco, but it's "caught on" in New York. (How I do hate slang, and those that write it; if I ever tumble to myself on such a racket I'll button my ivories and pad my hoof.) And it deserved its instantaneous success. We girls just spli. our gloves over Carleton and the chorus—so like real for true guards. The women were rather weak, outside the gorgeous and massive Roche. Alice Burville is getting too fat and Carrie Burton is getting too thin—they had better compare notes and exchange diets. And Ryley was just splendid, and Gilbert ought to decorate him—it lies in other people's abilities to do the fair thing by Sullivan, but very few can bring Gilbert out as Ryley does—every syllable falls like a bullet in a tin pan from him, and rings clear and distinct through the most vociferous orchestration. (Oh, I guess not; when you speak about language the Gusher is on deck.)

And then Barton—the ineffectual Barton I always thought him till Patience. He was really a delicious surprise. A few nights before he had danced about the front of the Fifth Avenue during the previous performance of Favart, and been so dreadful fresh that I hated him. During the intermission he took the centre aisle of that unfortunate theatre, and charged up and down it like a cavalry officer at the head of his regiment. He took three artificial flowers and a false curl off my lovely top-knot, swooping down on some chum of his who sat behind me. He mysteriously colleagued with another adherent in front of me, and then in a loud and inspiring tone he announced his intention of "ringing up immediately." Oh, he let everybody know he was the keynote of the whole enterprise, and then he dashed up the middle aisle and plunged down the side one, and just held himself in check till the President's death became known, when he bounced on, determined that the misfortune that had befallen the country shouldn't culminate without counting him in. But in Patience he really did well, and if the youth will only control his dreadful impressions about personal importance, why we shall get on very well together.

And what a really fine audience that first night of Patience did attract. Beside all of us girls, it seemed to me as if every one was there. I happened to look over at my left during the evening, and saw something like a Kentucky ham in yellow canvass waving in the air, but as it moved I saw behind it the broker, Ned Kinney, who had on a primrose kid glove and was holding an opera glass upon his Wellington nose. And then in the vicinity was his side partner, John Draper, his rose pink countenance fairly crimson with undisguised delight.

And when I gazed on the quiet visage of Wright Sandford, all sweetness and light, I felt that the men about town endorsed the play, and I might set Patience down as a financial success, as well as an artistic one. Now, the evening was something virulent in the way of heat, and the caloric seemed to rise with the advent of each actress into the house. There was Vernona Jarbeau, with a red plush poke, a black satin gown and white kid gloves nearly to the shoulder over the black satin sleeves. Oh, mustard and porous plasters! can the mind of woman conceive anything hotter? Then in trotted little Jennie Lee, looking very young but uncomfortable in a tight velvet jacket and dogskin gauntlet gloves.

And then the sole daughter of the Henderson house and heart established herself in her box with a nice November outfit, and the cast-iron relict of Charles Calvert, and the young woman who belongs to the relict, came in in that pleasing mixture of fur and Swiss muslin dear to the British heart, and the Gusher thought of Venner's prediction that lots of hot things were to be had in September, and she called him a true prophet. Henry French is a refreshingly cool young man, and a gratifying spectacle in a claw-hammer coat (and they do say he has his night-gowns cut that same way and sleeps in a pair of kid gloves with his crush hat under his pillow—but I can't assert that as a fact). Anyway, he's always a comfort to look on, being as composed as blanc mange and as cool as a lemon ice—but the plush bonnet opposite his box wilted his Piccadilly and kept him using a handful of cambric all the evening on his glowing countenance.

Only one actually cool proceeding did I witness during the evening, and that was worth recording. Just behind that Spanish Matador-looking hero, Joe Mora, there sat a white-haired, portly gentleman and a small, dark woman of sedate and quiet mien. Just before the curtain rose, another small, dark woman, quite grey and as wrinkled as a Bernhardt glove, walked past the first mentioned pair in company with a man much younger than herself, and bowed and nodded gleefully to the others. You could not fail to notice the resemblance between the women, though one was very demure and not pretty, while the other, despite her wrinkles, had the vivacity of a girl and the remains of great personal beauty.

It is a good many years ago that the old lady was the wife of a leading trimming manufacturer, who had his store under the St. Nicholas Hotel. She had a family of boys and one girl, the little dark woman who sat behind Mora. In those days she was known as the beautiful Jewess and a desperate flirt. In the course of flirtation she met a handsome sort of man, a Broadway photographer, the man who sat behind Mora, and things coming to an unpleasant climax, the fringe maker asked from the courts a divorce and was given one. Then Madame took two of her children and married the photographer, while the fringe man kept two just to remember her by. One of the two retained by madame was the eldest and a girl. During the first few years of her life with husband No. 2 this girl was away getting educated somewhere, and during her absence from home mamma, still young and pretty, added two more children to the world, so that when "Emmy" got back to to the family circle she had the usual compliment of brothers. Thus things sailed along pleasantly for a considerable length of a period, when of a sudden the house of the photographer was struck by domestic lightning and shaken up by homemade thunder. Again the man of pictures was threatened with an olive branch, but the olive branch belonged not to the gay old tree which had put forth so great a variety of such branches, but the blamed young twig just home from school. Mrs. Camera had an obscura. She pranced and she danced, and she near went bald taking off scalp locks. She raved and she anathematized the awful husband and the horrid daughter, and then she packed her pine box and lit out. She rushed for a divorce, and very naturally and easily got one. Then Mr. Camera, as in duty bound, got married to "Emmy," who was taking care of her three little brothers and their little nephew.

Mrs. Camera was not disposed to go uncomforted for long, so she went to Boston and annexed a young man belonging to that city. Then she came home, buried all her hatchets, smoked an assortment of calumets, and all went as merry as several marriage bells could make it. The only thing that gave the family any trouble was the actual relationships, which got so mixed during the incidents I have recounted that Emmy couldn't tell if her husband-stepfather's son, being her child, and nephew to her own sons, who were her brothers, might not some day turn out to be her maiden aunt or some such trifle as that.

However, they were all at Patience, hoping that Gilbert, in some of his wonderful mixtures, may yet answer the conundrums of their existence. Madame la mere is as merry as a grig; Madame la fille is easy going as usual, and in the theatres they laugh and nod together, the best friends in the world; and we can draw a beautiful moral from their lives—to bear pleasantly any little family difficulties that may come upon us, and reap the great reward of going to good shows, and being done up nicely in printers' ink by that delightful creature,

THE GIDDY GUSHER.

Illinois Managers' Association.

This body met at Springfield, Ill., on the 19th inst. The twelve towns comprising the circuit were all represented, and an interchange of views concerning the work of the association showed the system to be highly satisfactory to all the managers.

Manager Smith, of Jacksonville, resigned as secretary, and Manager Tillotson, of Bloomington, was elected to the vacancy.

A number of new towns in Iowa and Wisconsin were admitted, and a form of contract for sharing with combinations was adopted and agreed upon, to be used by all.

A resolution not to permit companies to produce copyrighted plays, unless having an absolute right, was adopted.

After some discussion upon pertinent topics involving the welfare of the association, an adjournment was had till January 20, 1882, at Joliet, when the annual election of officers will take place.

The World's Metropolis.

LONDON, Sept. 4, 1881.

Messrs. H. P. Stephens and Edward Solomon's new opera, Claude Duval, has been produced at the Olympic. In seizing upon a thoroughly good and novel subject for an opera Mr. Stephens appears to have had just that one happy thought. The history of Claude Duval, the Ladies' Highwayman, offers opportunity for just such treatment as Mr. Gilbert would revel in bestowing, and at the same time is quite distinct from the subjects that Bab has so far utilized in his librettos. It was a complaint against Mr. Stephens that Billee Taylor was cast too much in the lines of Pinafore; here was an opportunity for emulation that would not carry any implication of plagiarism. It must be regretted, therefore, that Mr. Stephens has failed to produce anything at all likely to enhance whatever reputation he already possesses. The songs and dialogue which he has supplied as his share of the construction of his latest opera are described simply as commonplace.

The story of Claude Duval is well known. He is a gallant gentleman who, some time ago, established himself in the highwayman business in the district now known as Holloway and Islington. For some time the road afforded him an excellent living and Claude waxed fat. However, in one of his escapades the myrmidons of the law proved too knowing for him, and he was arrested. In due time he was escorted to the erection at Tyburn and hanged by the neck. But even in death Claude triumphed. He was well known as being the most gallant of highwaymen, his agreeable habit being to compel ladies whose coaches he robbed to dance minuets with him as the price of the restoration of part of their goods. Well, when it came to the ears of ladies of fashion that this charming rifler was about to be hanged, there was naturally lamentation and great weeping, and it was resolved that the procession to the fatal tree should be graced with the presence of as many of them as could manage to be present, which lent a particular grace and interest to what was in those merry days a common spectacle. This is supposed to be the genuine history of Claude Duval, but Mr. Stephens has concocted a story about a lady and a lover and a father, and some other relations, and has mixed Claude up in the matter, and made him the *deus ex machina* through whose agency all ends well. Now, the form and manner thereof, will it not shortly be presented to you in the pleasant theatres of your own cities? Yea, verily.

The music to which Mr. Solomon has set this story is, upon the whole, as good though not any better than that of Billee Taylor. Mr. Solomon apparently never quite made up his mind as to the style that would be most appropriate, and allowed himself to include all sorts and descriptions of music, from a very clever minuet of the old-fashioned, fanciful, stately style, to a very ordinary, commonplace comic song of the genuine music hall tone. The entire work consequently appears undecided and unfinished, which is the principal objection to it. In course of time Mr. Solomon may produce music to which the remark will not apply. If so, he will achieve both name and fame. But it is to be feared that Mr. Stephens will never much improve, and the less he thinks about name and fame the better.

F. H. Celli, it need not be said, is an ideal Claude, acting and singing the part splendidly, and looking considerably more hand some than it is probable the original ever contrived to. If ever business is bad with Mr. Celli, the best thing he can do will be to take to the road in reality, and make a speciality of ladies' highwaymanry. He may assure himself that if he has the misfortune to get hanged the compliment that soothed Claude's last moments will be extended to him. The heroine was gracefully impersonated by Miss Marion Hood, and the young gentleman, her lover, was intrusted to George Power, who apparently thought the part was Ralph Rackstraw in the Pinafore, for he played it with exactly the same inertness that characterized his performance of that part. Fred Solomon, the original Ben Barnacle, was afforded another opportunity as Bloodred Bill, the sanguinary lieutenant of the band of robbers. He did not make a hit. The rest of the characters are unimportant, with the exception of the old father, a sort of Sir Mincing Lane, satisfactorily rendered by Arthur Williams.

Augustus Harris is a lion among managers—an entire constellation among dramatic stars, a ready writer among authors, and the very dickens among advertising genii. He has now put forth a manifesto, in which he literally advertises parents and guardians of their duty toward their charges. It appears that in days of old, apprentices and youth similarly disposed to go wrong were compulsorily introduced once a year to the warning history of George Barnwell, as represented on the contemporary stage, to the intent that they might lay to heart the striking moral lessons it conveyed. It now seems that the sole purpose of Mr. Harris in writing and producing the fearfully immoral history of Frank Darlington was to afford another example to the youth of the day. And in truth it is an example. If you ruin a girl, provide her with the most costly of residences and of living, get yourself in debt, and let your father (income about £200 a year) pay for you, you will eventually find yourself in high position, decorated for your valor, and presented to wife with a young woman of surprising virtue, who has been raving herself on you for some years. Nice moral that! Fortunately few people are such fools as to be deceived by it.

G. A. Sala and Clement Scott have also, for the especial advantage of Mr. Harris, burst into a panegyric upon his latest production, and it is again advertised how "G. A. Sala says" and "Clement Scott says." Now, really, what advantage can it be to know what either Sala or Scott think about a play? The one is a journalist, whose experience extends, as he loses no opportunity of advising us, from pole to pole, and from kings and queens to beggars and thieves, but does not include any special advantages as regards dramas. As for Mr. Scott, he only possesses the negative title to respect that he never wrote a successful play yet! Youth would draw quite as well without these ridiculous announcements.

With the exception of items, there has been very little activity in theatrical affairs lately. Indeed, it beseems that about this season there should at least be a lull. Utter stagnation there can hardly be. Two of our lions, Irving and Toole, are away on provincial tours, and David James, of the Vaudeville, is also successfully wooing provincial audiences with the London failure, *Punch*. Mr. Irving will produce The Cup, the Belles Stratagem, Othello, Hamlet, Merchant of Venice, Charles I., Eugene Aram, and the Bells. For this purpose he travels, accompanied by no less than sixty persons, a wardrobe of seven hundred dresses, properties, and a considerable quantity of scenery. Considering the delightful addenda to a journey that even half a dozen trunks prove, there can be no question that the controller of this trifle of *impedimenta* will have a good time.

Dion Boucicault, with his hopeful son Dot, is at present obliging the aborigines at the east end of London, with an authenticated exhibition of how Irish drama should be represented. Of course he appears in his own pieces, playing Arrah na Pogue, Shaughraun, and Colleen Bawn, each for brief periods. He is supported by Shiel, Barry, Ford, Sass, Shepherd, and J. G. Grahame, Misses Cicely Nott, Lemore, Carter, and Mrs. Bernard Beere. For the glorification of youngster B., Andy Blake is afterwards produced. This seems the only play young Mr. B. is to be permitted to appear in. It would never do for the younger generation to disjoint the nose of the elder. Not that it's likely.

W. C. T.

Professional Doings.

—What has become of John Rogers? Has his Sweetheart proved untrue?

—Sunday night the season at the Metropolital Garden closed.

—Theodore Thomas has commenced his rehearsals at Steinway Hall.

—E. L. Walton replaces Charles Larkin with Geo. S. Knight's company.

—Murtha's Twelve Jolly Bachelors opens at Boston, Mass., September 31.

—Fourteen American theatres have been destroyed by fire thus far this year.

—Charles Hawkins will play Fix, the Detective, in Kiralfy's Around the World.

—The two hundredth performance of The World in America takes place this evening.

—Lester Wallack's company opens a provincial season next Monday at Newark, N. J.

—Henrietta Vaders and company returned to the city last week after an unsuccessful season.

—Dominick Murray is rehearsing the part of John Fleming in Mackaye's Won at Last combination.

—Lillian Joyce returned last week from Denver, Col., where she has been filling an engagement.

—The Comley and Barton Opera company open their traveling season in Philadelphia October 3.

—The Howard Brolaski Dramatic combination disbanded at St. Louis last week. The usual causes.

—The Grace Cartland and John Murray combination are playing to a large business in the West.

—The receipts of fourteen performances of Emma Abbott's Opera troupe at Denver amounted to $27,620.

P. D. Fisher, late of the Henrietta Vaders company, will hereafter play Guppy with Jennie Lee's Jo combination.

—Fanny Davenport is busy rehearsing her company in Brooklyn, preparatory to starting upon her tour next week.

—The Kiralfy Brothers will produce Around the World at the Windsor Theatre during the middle of October.

—The Booth's Theatre version of Michel Strogoff will be taken to Niblo's next week to make room for Edwin Booth.

—Lawrence Barrett will fill a two weeks' engagement at Haverly's Fifth Avenue Theatre, commencing next Monday.

—George Darrell, leading support, and N. F. Brissac, stage manager, of Fanny Davenport, arrived from Canada on Sunday.

—Garrett W. Owen has been engaged by the Lytell and Snyder combination. He joined it at Halifax, N. S., last week.

—Emily Jordan's Led Astray combination returned to the city last week. It is said they will reorganize and start out again.

—T. J. Herndon's company open at Cohoes, N. Y., on the 5th prox. They then tour through northern New York and Canada.

—The Pittsburg Lodge of Elks passed some eulogistic resolutions on the death of the President, which were forwarded to Mrs. Garfield.

—Charley Frohman has been organizing a minstrel company in New York for Billy Emerson, who propoes to abide in San Francisco.

—Katie Laramer James, of the Strakosch Opera troupe, has arrived from Paris, and is making a brief visit to her home at Council Bluffs, Iowa.

—Mr. and Mrs. Eugene Eberle arrived in town yesterday, and will be members of Rossi's company. They were formerly with John E. Owens.

—Helen Hewitt, a pupil of Fanny Morant, and a young lady of great personal beauty and dramatic ability, will shortly make her *debut* at one of our prominent theatres.

—Madame Geistinger has received through her managers offers from various leading theatres in San Francisco. As yet no contract for her appearance has been made.

—Thomas B. Dickson, the tenor of the San Francisco Minstrels, has severed his connection with the company. Several new tenors are receiving a trial for the position.

—Steele Mackay's Won at Last company opened their season at Auburn, N. Y., last Tuesday. The company will produce Hazel Kirke as soon as the injunction is dismissed.

—Whitney's Felicia company canceled their dates in Youngstown, O., for Monday night, proceeding direct to Oil City, Pa., where they attended divine service in a body.

—The Metropolitan Comedy company is the name of an organization which started out of the city last week. Mina Gleason and May Nugent are members of the combination.

—Union Square is quite deserted now. The efflux of the profession has deprived us of many an interesting item, and wherever an actor is seen a theatrical reporter is hanging to his coat-tail.

—Leavitt's Rentz-Santley party had an advance sale of over two hundred tickets at Balston Spa, N. Y., on the day of the President's death. Mr. Leavitt closed the show and refunded the money.

—Miss Montague, the $10,000 (!) beauty of Forepaugh's show, was severely injured by a recent railroad accident near Bowling Green, Ky., and will not be able to appear for some weeks.

—The Bijou Opera House company is busily rehearsing Audrian's Snake Charmer, which will be produced in the near future by substantially the same cast as that engaged at present in singing The Mascotte.

—A dispatch to THE MIRROR from Manager J. C. Conner, of the Toronto Opera House, says that Baker and Farron are doing an immense business there in Up Salt Creek, playing in opposition to Hazel Kirke.

—Frank L. Gardner's Legion of Honor company opened in Lowell, Mass., Tuesday evening, and will play for one week throughout Massachusetts under the management of H. A. Rugg, for which privilege he pays $2000.

—Judging from the disposition of theatregoers to crowd the Standard every evening to revel in the dilettanteisms of Patience, we are likely to have an ass-thetic craze equal to that which our English cousins have been enjoying.

—Colville's World company No. 1 open in Cincinnati for a two weeks' engagement next Monday. The cast will be the same as at present, excepting Edwin and White, the former going to Wallack's and the latter with Katharine Rogers.

—A correspondent of THE MIRROR, writing from Peoria, Ill., states that Ferguson, the comedian of the Florence Herbert troupe, eloped with a young lady of Joliet, but that the young lady soon tired of the novelty and returned home.

—Reports from the country are quite encouraging, and managers are elated at the prospects of a remunerative season. Some ten or twelve companies only thus far have succumbed to the consequences of bad management and poor attractions.

—Miss Jean Burnside was to have commenced an engagement at the Eighth Street Opera House, Philadelphia, on the 1st, but upon the advise of her physician the engagement was postponed till the 8th. Miss Burnside is prostrated by a severe sickness.

—At the Boyd Opera House, Omaha, on the night of the death of the President, the opera of Fra Diavolo was being sung by the Emma Abbott Opera troupe. On receipt of the sad news, Mr. Conly appeared and sung "The Heart Bowed Down," which almost overcame the audience.

—Encouraging reports come from the different sections where Robert Griffin Morris' play of Old Shipmates has been played. The newspapers are quite lavish in its praise, and the superb delineation of Frank Mordaunt as the old salt seems to have pleased the bucolics amazingly.

—Dean McConnell, a member of John S. Clarke's company, was taken suddenly ill at the Brooklyn Park Theatre last Thursday evening, and was unable to play. Miss Cora Tanner was substituted, and read the part of Mrs. Featherly in A Widow Hunt in a pleasant and acceptable manner.

—T. M. Hengler, late of Delehenty and Hengler, probably the most artistic song-and-dance men that ever embraced that line of business, is just now the card of Hyde and Behman's Specialty company, in his new songs and dances, "Neumy Neum Neum," "What a Wicked Young Man You Are," etc.

Fanny Davenport's Company.

Fanny Davenport will have a remarkably strong company supporting her on the road this season. Charles Fisher needs no introduction to our readers. In the character of Sir Peter Teazle he stands unrivalled, and as an actor of old men in the old comedies he has no superior in this country. Edmund Tearle will make his first appearance in America with Miss Davenport. He is a brother of Osmond, and this should be sufficient recommendation for his fitness to sustain the juvenile roles in Miss Davenport's extensive and varied repertoire. George Darrell, from Australia, is a star in his own country, and if his acting fulfills the promise that his previous successes appear to warrant, he will be a valuable acquisition. Harry Hawk is a capital comedian, genuinely funny in a certain line of parts. Harry Pearson, Sr., who will play second old man, was first old man at Laura Keene's theatre years ago. Many remember his performance of Sir Toby Belch with much pleasure. May Davenport, Minnie Monk, Mary Shaw, Mrs. Charles Fisher, W. F. Edwards, Lewis Baker, Simon Kennicour, H. R. Thorpe, W. J. Hurley, and N. F. Brisac, stage manager, complete the list of an organization which, judging from the names, should be admirable. Miss Davenport's repertoire contains the attractive pieces with which she has been identified, with the probable addition of Macbeth. She begins her season at the Park, Brooklyn, next Monday, and next visits Boston.

The Aesthetic Transcendentalists.

"The æsthetic classes of London are recruited from the ranks of the fashionable people; in fact, they are composed almost exclusively of the upper classes," said Isabel Edmonson, a young lady connected with the Standard Theatre, to a MIRROR scribe. "When I was in London I met a great many of the high art fraternity, and to say the least, they are very amusing to Americans. One day I was in the Grosvenor Gallery, which, by the bye, was instituted by the æsthetic school, and as I walked through the halls I noticed a picture which was apparently painted with a whitewash brush There was nothing to it except great splashes and spots of paint, but upon crossing the room I found the painting to be labeled 'A Moonlight Scene in Venice.' It was all grey, blue and white, and like many stage beauties, was pretty only from a distance. In one corner of the room sat a young lady apparently about twenty years old. She was attired in a terra-cotta red gown—it was not a dress, but was merely a long, flowing garment, without an ornament or belt of any kind. Upon the lady's feet were sandals of the old Greek type, and upon the left shoulders were two large sunflowers. While the costume was odd, it was not unpleasant to the eye. Of course it had all the appearance of a *robe de nuit*, and among many everyday dresses had a very startling effect. A young gentleman of the school approached the lady. He was dressed in a scolastic cut coat of dark brown, and had the traditional lily in his hand. I immediately stepped nearer to play Paul Pry, so that upon my return to America I could detail an æsthetic conversation. The lady fell into a statue-like pose, and after breathing hard for a moment, pointed with a nerveless hand to a picture on the wall.

"'Did you paint that?' she demanded of the young man.

"'I did,' was the reply in a faint voice.

"After a moment the lady said: 'Oh! *how* you must have suffered?'

"I looked at the picture and found it was merely a sketch in brown and grey of a lady æsthetically viewing a little basket of flowers. As I stood in silent wonder a man walked past. He was a short, fat, little fellow, with long hair brushed carefully over his ears. Upon the top of his head was a white feather. I of course thought it was a mistake. You can judge of my surprise when I was informed that it was one of the adornments of the school, and that the man was Whistler, the great artist."

"What style of art does Whistler affect?"

"Well, to quote from Patience (which is very *apropos*), the style of Whistler's painting is 'greenery, yallery Grosvenor Gallery,' which means that it is ultra-poetical, super-æsthetical in subject, and looks as if it was treated by throwing a pail of paint at a sheet of canvas."

"Has the craze reached the professionals in London?"

"Ellen Terry, of the Lyceum, has the fever. She affects the 'soulful cultured taste,' and cultivates a lank, despairing rigidity of form, with a face of agony which is always searching after the unknowable. I think Patience will score an American success. While Americans are not familiar with 'stained-glass attitudes,' there is much in the libretto which is very witty, and so I think it will catch the popular taste. In London most of the chorus girls in the opera of Patience had served as artists' models, and so perfectly understood the art of 'posing,' which is the first step in the new school, while the chorus girls of America hardly understand what is wanted of them. A real London æsthete in America would create more amusement than a circus clown among the children."

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ST. LOUIS PRESS OPINIONS:

St. Louis Republican, Sept. 11: Stolen Kisses is a very effective and amusing comedy, and tickles the auditors until laughter is the only outlet for the sensations. Lingard and his company are playing a very successful engagement; by eight o'clock every seat is taken, and there is scarcely standing room in the aisles.

St. Louis Globe-Democrat, Sept. 17: The performance of Stolen Kisses was even and delightful throughout. Mr. Lingard was inimitable in his conception of Placid Dawkins; he is supported by a powerful company and will ever be popular with the amusement seeking public, and his long absence has only served to make warmer the welcome, which he has received during the past week from St. Louis audiences. The seats were all filled last evening.

St. Louis Post Dispatch, Sept. 12: Last night William Horace Lingard and his excellent company appeared in the comedy of Stolen Kisses, and provided a wonderful amount of fun for everybody. The performance was a really good one and was thoroughly appreciated. A vast audience thronged every part of the house, every seat being taken, and the sign, "standing room only," threatened to close the doors long before the entertainment began, and what is more, the audience comprised a large number of our fashionable ladies. Gov. Crittenden occupied one of the stage boxes, and seemed entirely wrapped up in the comedy.

St. Louis Chronicle, Sept. 13: It is three years since Mr. Lingard last appeared in St. Louis, and in the meantime he has made the regulation tour of the world. He appeared last night in Stolen Kisses; his company is a good one, and they all act alike and appear to be trained professional people, which in these days is exceptional. Talk about Fritz making the audience laugh with a smile, Mr. Lingard makes them fairly roar without even a smile, by a simple turn of the head. The New People's Theatre is nightly filled with dress circle ladies and gentlemen.

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